

THE ART-UNION.

PAINTING
SCULPTURE
ENGRAVING
ARCHITECTURE
&c. &c. &c.



EXHIBITIONS
FOREIGN ART
PUBLICATIONS
PROGRESS OF ART
&c. &c. &c.

A MONTHLY JOURNAL OF THE FINE ARTS.

No. 12.

LONDON: JANUARY 15, 1840.

PRICE 8d.

THIS JOURNAL BEING STAMPED, CIRCULATES, POSTAGE FREE TO ALL PARTS OF THE UNITED KINGDOM.

PORTRAIT PAINTING IN ENGLAND, WITH THE COMPARATIVE MERITS OF VANDYKE, REYNOLDS, AND LAWRENCE.

PART 2.

REYNOLDS must always be considered as the great founder of the English school of painting. The good seed which Vandyke had sown produced little, until cultivated by the genius of Sir Joshua Reynolds, for both Lely and Kneller must be considered of foreign growth, notwithstanding their admiration and imitation of the works of the pupil of Rubens. The education of Reynolds fortunately fitted him for achieving what his predecessors had never so much as dreamt of—the reducing the art to a system of some certainty, and combining the inward powers of reasoning with the outward capabilities of sight. The “treatise on painting” by Richardson, falling into his hands when a boy, influenced his mind, and formed within him those principles which he never after lost sight of; so much so, that many of his lectures delivered in the Royal Academy, contain little more than the same theories put in more elegant and connected language. Walpole, speaking of Richardson, says, “it is surprising that a man who could write so well painted so indifferently;” but Walpole, like many others, speaks of the art without reflecting that the power of painting entirely depends upon the peculiar construction of the visual organ; and all the education that can be derived from the most correct theory, will never enable a person either to colour well, or even measure distances with exactness. The pen of Richardson, like that of the late Mr. Fuseli, was guided by the inward eye of the mind: their pencils were guided by the outward sense. Happily for Reynolds, his physical powers enabled him to combine the excellencies of both, and produce works capable of competing with the greatest colourists of Venice and Italy; another fortunate circumstance in the education of Reynolds was his master, Hudson, being in possession of a capital collection of the etchings of Rembrandt—for any one comparing the works of Reynolds with those of Rembrandt, will perceive how much he is indebted to the great master of *chiaro-scuro* for many of his best qualities; indeed his style seems founded entirely upon the principles which pervade the pictures of Correggio and Rembrandt, viz., a great breadth, and softness from large portions of the objects melting into the background and shadows, an extension of form, by the dark side of an object being carried out by a still darker shadow, and in the light masses by light objects and

colours, which are prevented from being insipid by the light sometimes coming into contact with deep fissures of dark, and some small touches of light or colour, in the shadow side of the picture. There is another peculiarity in Rembrandt, which, if it could be explained without a reference to his works, would give an insight into what Reynolds must have discovered in contemplating his etchings when a pupil, as he has carried it into his finest pictures. When we examine a copy from one of Rembrandt's etchings, we perceive a monotonous assemblage of thin, wiry lines, which give a meagre and dry effect; but on reference to the original, we find the whole conduct of the work stamped with a completely different character; we find the lights marked with a thin sharp line, and hatched down with strokes, which gives it sharpness and brilliancy without destroying its breadth; but in the shadows, and along the forms of the several objects, we perceive clots of dark, strong, but not edgy, for the body of the ink is so great that the oil contained in it has spread on each side, so as to give it softness and richness; they also stand up from the surface, filling the eye with a juicy, voluptuous character. Now this is different from other prints; it is also unlike water colour drawing, but looks more like a sketch with oil colour upon paper, drawn with asphaltum and black. Except to an artist, these outpourings and spreadings of the lines are looked upon as defects; neither could they be explained, so as to give a gratification, without long study; nevertheless the works of Reynolds partake greatly of this character, which may be said “to be a stumbling block to many;” and, like the works of Homer, are only appreciated by those who understand him in the original; even Hudson, who had so excellent a collection, was ignorant of their beauties, for, on the return of Reynolds from Italy, when he began to put some of these very principles in practice, Hudson told him he did not think his pictures were so good as before he left. Reynolds evidently, in his studies abroad, had considered Correggio as the chief example on which to form his style, though Rembrandt, both as regards the subdued tone of colour, and the rich fulness of his vehicle, must have been always uppermost in his thoughts. The praise which he bestows upon Titian as a portrait painter, in his “Discourses,” shows that he followed the advice which Rubens had given to Vandyke and Velasquez, who described Titian as the father of portrait-painting; and the low situation in which Reynolds places “the cold painter of portraits,” in drawing a comparison between this branch

of the art and the other departments, evinces his anxiety to combine something of a pictorial air with the representations of his sitters; indeed, one of the first whole-lengths he exhibited on his return, was his patron Captain Keppell, walking on the sea-shore, with a ship foundering in the distance. This seems to have aroused the lethargy of those who, having painted the head, left the other portions as the assigned province of their assistants and lay figure. The next step towards reformation was his declared enmity to light and leaden-coloured backgrounds; and in place of considering it an advantage to represent “a figure, as if the spectator could walk round it,” he surrounded his portraits with a ground of intense depth, warmth, and richness of effect; these qualities combined, deprived his competitors of further employment, and filled his painting-room with all the rank and beauty of the land. Those who remained in the field were only enabled to do so by adopting his principles, and the “Romney faction” would never have been heard of, if Reynolds had not showed Romney the art of combining the richest colouring, with the greatest depth of light and shade. To enter minutely, so as to give the comparative merits of the three artists in question with anything like clearness, we must always suppose a certain knowledge in the reader, for the truth of an assertion can only be proved by previous or after observation; this, therefore, must be our excuse when using too technical a mode of reasoning.

While this article was in preparation, we happened to be in the vicinity of Blenheim, and as the Duke of Marlborough possesses some of the works of Vandyke, Kneller, Hudson, and Reynolds, it will, perhaps, answer the purpose of our investigation by making a few remarks upon these pictures: at all events it will break, in some measure, the monotony of reasoning without examples being given. There is a very excellent painting by Lely, of two ladies, half-length; but as the proportions taken in, and the mode of uniting the figures with the ground, seem so much like an imitation of Vandyke, it offers little for remark; we will, therefore, commence with the portrait of the ‘Great Duke,’ by Kneller, in the library. The artist has evidently endeavoured to do his best, and in many respects it is excellent; the figure stands well, the action is good, and the whole attitude and the manner in which he grasps his baton is worthy of Velasquez; but here the resemblance stops, for when we think of Velasquez or Titian, it looks like a picture in distemper. He is dressed in the armour of the time of Charles I., with high buff

boots, and a red mantle thrown over his left arm and trailing on the ground; in short, with every advantage to make a fine work of art; but the want of scientific principles is very apparent;—the mantle looks meagre, and has no union with the ground, so as to give it breadth and richness of effect; the armour looks cold and leaden, and is rendered more so by his standing beside a table covered with a slate-coloured cloth; to crown all, his head is adorned with an immense artificial curled wig, worthy of the best time of Queen Anne; which gives the whole a very grotesque and ludicrous appearance. This attempt at blending the antique with the familiar, reminds one of the arrest of Alexander the Great by a common thief-taker, in Hogarth's print of 'Southwark Fair,' or the statue of Sir Cloudesly Shovel in Westminster Abbey, where he lays at full length in Roman armour, with a large, curled, modern wig, flowing over his shoulders. The companion to this of Kneller is a portrait of the 'Duchess,' by Hudson: she also is standing by a table covered with a slate-coloured cloth; and this is the more offensive as she is in a rich brocade dress, which seems to demand a mass of shade of something of the same tint, as a means of union or repose; it is rendered still more so by the table being immediately under a cold, grey sky. Every artist knows the value of bringing the near object in contact with the most distant, and also of keeping the one of a retiring tint opposed to colour which has the property of advancing. Now had the table-cover or the background been almost of any other tone, it would have been of advantage to the general character of the picture; as it is, her Grace looks as if she had walked into the wrong frame.

When we reflect on the want of reasoning which pervades the conduct of many of the English artists' works at this period, we perceive the great debt due to Reynolds, for his constant attempt, both by his writings and his pictures, to reduce the science to something like certainty: the works of all the great colourists seem never to have been clearly understood until he reduced them to fixed principles; and his "Discourses" and notes upon Fresnoy furnish all students with the means of seeing and judging for themselves. He has proved that every picture must be conducted upon a winning and losing scheme, and that the portions of most consequence preserve their superiority, only by sacrificing every other part to their advantage. When we look upon a picture where this principle is not observed, it seems "like a house filled with strife," where every inmate attempts to be master: and when we look upon such pictures as Hudson's and Ramsay's, and of those artists who preceded him, the brilliancy and force of the colours appear to have fled, and every part hastening to assume the sober garments of Quakers. It seems as if the contemplation of such works led Reynolds to take up his pen against insipidity: in his 44th note upon Fresnoy, he says, "I am no enemy to dark shadows. The general deficiency to be observed in the works of the painters of the last age, as well as indeed of many of the *present*, is feebleness of effect; they seem to be too much afraid of those *midnight* shadows, which alone give the power of nature, and without which a picture will appear like one wholly wanting solidity and strength. The lightest and gayest style requires this foil to give it force and brilliancy. There is another fault prevalent in modern painters—the predominance of a grey leaden colour over the whole picture; this is more particularly remarked when their works hang in the same room with pictures well and powerfully coloured. These two deficiencies, the want of mellowness or warmth, are often imputed to the want of materials, as if we had not such good colours as those painters whose works we so much admire.

We will, however, leave the painters of the 'last age' quietly to rest, and also the library of Blenheim, for "metal more attractive," where even the great founder of the English school meets with his match; for in a room where hangs his great picture of the 'Marlborough Family,' hangs also the magnificent picture of 'Charles the First on a Dun Horse,' by Vandyke, a work that makes him look "every inch a king," and is well worth a pilgrimage to behold. It is curious to compare the two works as they now hang opposite each other,—and observe the superiority of colour over light and shade. Reynolds's work, though filled with warm tones in the shadows, and jutting boldly into the masses of light with broad brown slashes, which give it great firmness and softness, nevertheless looks too much in effect like a print from one of his own works. This seems to arise from the principal light being composed of a number of the figures being in white dresses, and though richly toned, so as to amalgamate with the hues of the flesh, and the light in the sky very much of the same colour, it looks a warm coloured picture, yet without the presence of blue or red, sufficient to take from it the appearance of a bistre drawing; while in Vandyke's the masses of warm and cold colour are laid out on a principle which overpowers everything the memory can think of as a match for it. It seems not unlike the general arrangement of the 'Peter Martyr,' by Titian, the composition of the back-ground running down from the top corner to the bottom in an angular direction, and, being landscape, is of brown and dull green tones, getting cooler as it emerges into a blue and grey sky; across which, and jutting through the middle of the picture is a dun horse nearly in profile, with the lights of a yellowish tint, and the legs and mane black, and on which is placed a blue-black saddle-cloth. The king is in dark armour, which unites him with the horse by means of the mane, cloth, and sword sheath, being of the same tone, while his long yellowish boots serves to focus the lights on the horse without dividing its body in two. The boot is also heightened in effect by a broad gilt stirrup and spur, while the head of the king shines like a bright star in the dull blue firmament: the warm lights of the figure are carried into the sky, by a few light yellow openings in the clouds, and the dark side of the back ground focused by means of a little red drapery. We may also notice the legs of the horse, prevented from being harsh in effect by coming in contact with a background of the same hue. Imperfect as this short notice is, and all criticisms must of necessity be so, without an accompanying sketch, an artist will perceive the broad principles upon which the hot and cold hues of the picture are spread out, which must always give a work a preponderance when brought in competition with one whose merits depend upon the force of *chiaro oscuro* alone. Indeed, Vandyke's own celebrated picture of 'Charles on the White Horse' going under the Archway' would stand no chance in the comparison, inasmuch as the principal mass is made up of colourless light; but though the 'Marlborough family' picture yields the palm, there are others of Sir Joshua's that would stand their ground in the presence of Vandyke's best coloured works, such as the portrait of the 'Marquis of Granby,' a whole length with a horse, in the Queen's collection. This seems, in fact, a combination of the excellences of Titian and Rembrandt, with that peculiarity of substance which, in the works of Reynolds, never fails of filling the eye with satisfaction; indeed, in Blenheim also, there are some of his works of the very highest class; such as the youthful portraits of the two 'Spensers,' as a young fortune teller, which, for vivacity of colour and lightness of effect, is a

perfect model for this department of the art; while the half-length of the 'Marquis of Tavistock,' both with regard to the modelling of the features, the way in which the mask is detached from the background, and the subdued tone of the subordinate parts, is an example of the means by which a portrait may be elevated to the highest situation in painting. In drawing a comparison between the merits of Vandyke and Reynolds, it must be always understood that it is with reference to portraiture alone, for the education which Vandyke received in the school of Rubens, and his excellence as a historical painter, places him in such a position, that it would be unjust, without making the greatest allowance for the disadvantages under which Sir Joshua laboured, both on account of his imperfect instruction and his confining himself almost entirely to portrait painting: what he acquired was acquired by his own investigation. Speaking of his visit to the Vatican, he says, "I found myself in the midst of works executed upon principles with which I was unacquainted, and felt my ignorance and stood abashed; all the indigested notions of painting which I had brought with me from England, where the art was in the lowest state it had ever been (it could not be lower), were to be totally done away with, and eradicated from my mind." Of his mode of study when abroad he has left us many hints, from which we can gather that it was more an investigation into the principles on which the great masters wrought, than in servilely copying particular works. What he seems constantly to have had in view was the generalizing of, and bringing the great works of Nature, Michael Angelo and Raffaello, to bear upon the most trifling parts of a picture, and thus ennobling by largeness of form, and breadth of light and shade, the meanest circumstance. His children possess all the sweetness of colour, and peculiar archness of expression of Correggio's, whom he has evidently taken as his model in this department of the art; while his portraits of men owe to Titian that dignity and consequence, which was absent in the originals; his female portraits are more of his own creation, possessing a mixture of natural grace, with a look of high breeding. That his style was relaxed on his first returning to England we very much doubt, since we see, even now, well-educated people more struck with the painting of a hand by Carlo Dolci, where all the folding and tinting of the skin is attended to, or with an eye by Denner, showing every hair in the eyelashes, than works filled with the highest qualities of the art. Indeed, Reynolds says himself, "I am now clearly of opinion that a relish for the higher excellences of the art as an acquired taste, which no man ever possessed without long cultivation and great labour and attention." The careful smoothness of Raphael Mengs could be comprehended, but the ingulphing masses of asphaltum and wax of Reynolds, must have made many stare with doubt and amazement. We can fancy Sir Joshua giving the same answer that Tintoret gave on a similar occasion, "I am a painter, not a dyer." How far he would have been required to modify his style had he lived now, both as regards the likeness, and greater degree of finish, will be more properly a question to be considered in comparing him with Sir Thomas Lawrence, who adopted an entirely different mode of painting; for though he was an enthusiastic admirer of Sir Joshua, Vandyke was the great object of his imitation; and he seems latterly to have laboured to combine the fidelity and careful finish of this great master, with the spread of colour which has become a peculiar feature in the English schools, though often to the sacrifice of qualities of a much higher character.

THE MODERN ITALIAN SCHOOLS.

THE EXHIBITION AT BOLOGNA.

WISHING to give some account of the present state of art in Italy, I will endeavour to do so; first, by describing the exhibitions of paintings in the various cities, with such other particulars as I consider useful and interesting. I begin with the latest exhibition at Bologna, that of 1839, which closed October 31st. It is open to artists of all nations, whose works may obtain prizes. The first day for admitting the public to the exhibition, is that on which the prizes are distributed by the Academy of Fine Arts in the *"Ateneo Magna,"* belonging to which the pictures are placed. Lanzi says, "it is considered that Rome was made to rule—Bologna to teach." Let us see if she still maintains any claim to her former glory when she was the temple of the Fine Arts, where votaries came to worship and to learn from all parts of civilized Europe. We have, of the works of Cienega-Alberici, professor of painting, a portrait of the Cardinal legate. The merits of this artist as a portrait painter are great, and this picture is worthy of him, both as a work of art and for its truth of resemblance. He exhibits also a painting on the story of the "Grecian Daughter," but not treated in the common manner. She has just entered the cell; the father is clasping her in his arms, his eyes directed to heaven, as if in thankfulness; he clings to her like a child to its mother, and there is a helpless weakness in the air of the figure that seems to say, "I am hungry." The face of the daughter is eminently beautiful, showing a mixed expression of anxiety and pious hope. The design is correct, the colouring true, the style elegant, between the schools of Rome and Bologna. Description cannot do justice to this composition—breathing with life and expression. Pietro Fancelli, professor of painting, whose works seem animated by the spirit of Cavedoni and the Venetian school, so well known as a good painter of historical pictures, as well as of scenery, gives the sketch of the Corso, in which is displayed the triumph of the tragic poet, Sophocles. The scene of the action is a street, as appears from the exterior of the buildings, in the Grecian style, and is indicated by a terminus. Some trees overshadow it. Sophocles is in a chariot, drawn by his friends and the people, of whom an applauding multitude precede and follow. The envious shrink away discomfited. This is the spectacle presented by Fancelli; the whole is full of life and movement; the effect complete, especially in the truth of the aerial perspective, a perfection always to be found in the works of this master. Gaetano Guadagnini exhibits a copy (which he proposes to engrave) of 'Guercino's Annunciation,' painted for a church at the Pieve di Cento. The virgin is represented kneeling on the ground, absorbed in holy thought. On high is the Eternal who commands Gabriel to descend and announce to Mary, that in her all nations of the earth should be blessed. The Angel turns to earth full of the greatness of his mission. Not satisfied with depicting material beauty alone, the artist has sought to stamp every figure with the holy character belonging to it; he is not content with copying the antique, he feels the Apollo to be only animated by the expression of triumph over a conquered foe; he sees in the Venus but a beautiful being with an unawakened mind, and in the heathen Jupiter the god of thunder—but not of mercy. Thus he saw that Christian art requires an infinite spiritual beauty, while Pagan art rests contented with a finite physical beauty; and he painted this Annunciation so, that before it the most profane of men would blush at a word or a look of an unholy kind. Thus we see the Hebrew virgin invested with such modesty, humility, and purity, combined with dignity, that she seems, indeed, worthy to be the mother of Jesus. The angel's face is full of reverence and humility while he receives the divine mission, and a beautiful glow overspreads it.—The representation of the Great Father is all a human being can conceive of Omnipotent wisdom and goodness. This is the work of the great Guercino, and Guadagnini has reproduced it in such a manner, that this alone would proclaim him to be a great artist. If the engraving also correspond with the beauty of the design, we may say of the Annunciation of Guadagnini, with Petrarch,—

"Vedi ben quanta in lei dolcezza piove"

"Vedi lume che il ciel in terra mostra!"

Clementina Gandolfi, daughter of Mauro Gandolfi, so much esteemed among the engravers of our time, gives a proof of her hereditary talents, in a copy of Guido's "Massacre of the Innocents." In contemplating the original, the spectator is moved with many passions. We burn with indignation against the cruel executioners of Herod's will; we shudder at the cry of her whom they have seized by the hair of the head; we are moved to pray for her who implores mercy—to resist with those who resist; and we breathe as it were more freely with the mother, who, pressing her child to her bosom, seeks safety in flight. Clementina Gandolfi shows that she has understood the power of Guido's picture, and proved her own, by the copy she has made of it. Her talents are further shown in a beautiful copy of the 'Madonna and Child,' after Francia.—Giovanni Barbieri gives nine landscapes, all pleasing. We shall describe only the one that pleases us most. A great extent of country, rich and varied, to the right a round temple, sacred to some god of Imperial Rome, in the

middle, a bridge of marble over a limpid stream; to the left, groups of trees and scattered buildings of a noble character, an extensive plain, and a warm clear sky. This composition, executed with great freedom of touch—harmonious, true, and beautiful in its aerial perspective and colouring, forms a whole almost worthy of Claude Lorraine.—Count Antonio Grati, exhibits the interior of a convent, a fruit piece, with various other objects—and one of flowers in the same style. The first merits the praise of true perspective, as his works always do; the other pieces are beautiful, from the fine taste with which the various objects are disposed.—We have reserved, to finish our list of the works of Academicians, a notice of the celebrated Cincinato Baruzzi, Professor of Sculpture in the Academy of Bologna. He exhibits a bust in marble, of his Holiness Gregory XVI., a very striking likeness. He was the favourite pupil of Canova, who left his studio to Baruzzi. One of his greatest works is a piece of biblical sculpture, 'The Bride of the Canticle;' it has been admired in all the exhibitions of Italy, and is the subject of some fine verses by the celebrated poet, Marchetti.—Rossi Fortunato, a young artist, has studied with such success the works of the painters of the 16th century, that some of the heads in the picture we are to describe, might have been painted in the old Florentine school. The subject is a family picture; a brother and sister of the artist are seated at the piano-forte, while an elder brother behind plays on the violin; in the middle is the mother, who listens, pleased to hear the music of her children; a little further on is the artist himself, the father, who has just entered the room, and to the right is the wife of the violin player, with her child. The heads of the violinist and of the father and mother, are especially beautiful. The style of the whole is pure; the light is soft and quiet; and the furniture of the room and all the accessories are rich and beautifully painted, at the same time kept to a due tone not to distract the eye. To all these excellences we have only to wish, had been added greater unity in the composition, and that the colouring had escaped a certain yellowness in some of the tints.—Two ladies, Marianna Mossone and Marianna Luini, exhibit pleasing miniatures on sacred subjects, and some portraits.—There are good copies in chalk of various great works, by Giovanni Orsi, the Marquis Filippo Calvi, Raffaello Amadei, and Camillo Amadori, a fine lithographic portrait, by Francesco Spagnuolo, of the great anatomist, Professor Mondini.—We have some good landscapes by the Marquis Luigi Tanari, and also by the Marquis Camillo Zambecari. The latter, with much talent, requires to pay greater attention to the clearness of his pictures; we sometimes find a shadow where we should wish to meet light.—Gaetano Orlandi, Alessandro Guardassini, Giovanni Buratti, and Francesco Cini, also exhibit landscapes; the two last have much merit; the first requires greater variety in his tints, distinguishing various objects; and the second named has a timid and somewhat cold pencil, but this time will probably correct, as he is still very young.—Of painters of perspectives, there are several whose works are excellent. Francesco Perzini, Raffaello Trebbi, Camillo Leoni, and Adolfo Nicod.—Five sculptors, all young artists exhibit their works. Carlo Kelli, a portrait in plaster of a man, and one of a young girl, both with great grace and truth; but the genius of Kelli is worthy to invent, and not to copy only. Nature has given him powers which are not to be acquired in the schools, neither of Thorwaldsen, Finelli, nor Tenerani.—Luigi Lazzari, seven copies from the antique, one particularly fine in marble, a dying Alexander.—Retti, junior, two marble busts, both from masks; both good works. Pacchioni, a marble bust of an old man, full of character, and a plaster model of a St. John.—We have still to describe the work of a young artist, whose genius promises greatly to honour his country, who gained the first premium at the last year's exhibition, for his fine picture of the 'Death of Darius.' His name is Cesare Masini; the subject of the picture is the death of Carvata. Our readers may possibly remember the sad fate of the Lord of Padua and his two sons, betrayed by false promises to place themselves in the power of the Venetian Republic, to whose ambition they were sacrificed, being murdered in their prison a few days after their arrival in the Venetian territories. History ascribes to Francesco Novello and his sons many noble qualities. The father and elder brother, men of great bodily strength, resisted their assassins; the younger seeing their fate, submitted, requesting only time to write to his wife; his letter remains, a most affecting composition, from its affection and resignation. The scene of the picture is a gloomy prison, whose small window just gives sufficient light to show the sad tragedy; an aperture discloses a staircase, the arch of which is supported by a lion, crumbling by the hand of time. The body of the unfortunate Francesco Novello has fallen on the ground, the instrument of his death, a bow-string, lies on the bloody floor; an assassin bending down, places his right hand on the stool or bench, with which Francesco had defended himself, and with the other shows the body; while Bartolomeo Priuli, the chief executioner, points it out to the eldest son, whom he seizes by the arm—another at the same time holding his dress, so as to prevent resistance or flight. The younger brother is kneeling with his arms crossed on his breast, while a venerable friar consoles him, showing the sign of redemption; a brother of Buona Morte prays for the condemned persons. Two guards occupy the further end of the

picture, and on the staircase are placed two of the *Guarantia*, magistrates of Venice, as witnesses of the execution. Such is this picture, which contains twelve figures. A Milanese journal says of it:—"The conception and colouring are alike forcible; it is painted with a bold pencil, and the middle tints are excellent." In what follows we do not coincide. "It is in the manner of Luca Giordano, who so well imitated the old masters, though at times his pencil was too hurried, caused, it is said, by the often repeated injunction of his father, 'Luca fa presto.'" The pencil of Cesare Masini, on the contrary, is true and free, and also most accurate. We anticipate that his fame will equal that of Lipprini and Pelagi, both Bolognese, the one professor of painting in the Italian Academy, at Venice, and author of the 'Oath of the Curatii,' and of the 'Blessing the Standard at Missolonghi,' and many other celebrated pictures, which have placed his name among the highest of living artists. Pelagi is the president of the Royal Academy, at Turin, the painter of Hylas, in the possession of Prince Baciocchi; and of the fine fresco, in the Royal Palace, at Turin. He is also distinguished as an architect; he gave the plan of the Teatro Reale, at Turin.—We here close our account of the exhibition of 1839, at Bologna, and of the Bolognese school. We trust we have shown they are not behind the age in their pursuits and attainments, and that there, as elsewhere, art is employed for its true end to increase the range of intellectual pleasures, and to animate the soul by examples to high and noble deeds. The time is come, when every artist ought to feel, that in representing what is materially beautiful, he ought to contribute to advance civilization, which is but the perfection of the morally beautiful; consequently in a great work he ought to remember this high duty in every touch of his pencil—every stroke of his brush; when he forgets it he is but an artisan, not an artist—a name difficult to deserve, but on that account the more desirable, and not inferior to that of a philosopher or poet.

THE COVENANTERS.

[HARVEY'S PICTURE OF THE COVENANTERS WORKING, AMONG THE HILLS OF SCOTLAND.]

It came from out the silent glen
The mingled prayer of armed men;
Their swords in sheath for one calm day,
"And let us worship God!" they say.
They met—in fear, but not of man;
In hope—but not of human aid;
In faith—that dreeds no mortal ban;
In trust—mid perils undismayed.
As wearied travellers seek the brook,
They ask refreshment from "the Book!"
The fountain gives them strength for strife,
And Freedom will be bought with life.

No Temple made by human hands
Is that in which the Pastor stands;
Around him mighty mountains rise,
Pillars to yon vast roof, the skies;
But Freedom consecrates the glen;
And girlhood, boyhood, age, and youth,
Utter or breathe a stern "Amen."
To words that Reason stamps with Truth;
For God and Nature bade them be
All—like their free forefathers—free;
Such message yon good Pastor brings—
A message from the King of kings!

Say, grandsire—thou should'st know it best—
Say, matron, with the babe at breast;
Say, girl—thy lover still is near—
Can Patriot-passion banish fear?
Old man, what counsils thy grey hairs?
Mother, what dost thou tell thy son?
Boy, knowest thou what thy father dares?
Girl, say how must thy heart be won?
ALL answer, with a shout and sigh,
"Go strike for freedom—do or die!"
Nor let your children's children name
Old Scotland's mountain-men with shame!"

Thanks, Painter, for a lesson taught!
Thanks for a pictur'd store of thought!
Thus Art works out her great design,
Shapes the rough ore of Nature's mine;
Gives Beauty a perpetual youth;
Bids Virtue teach and never tire;
Shows that a halo shines round Truth;
Tells what to shun and what desire;
And makes EXAMPLE bear to ages—
More forceful than a thousand pages—
Of good or ill, a painted story
To warn from shame or win for glory.

S. C. HALL.

MANUFACTURED PICTURES.

Mr. Winstanley, of Liverpool, in the course of a lecture on portrait painting, recently delivered by him at the Royal Institution of that town, related an anecdote, which may enlighten as well as interest the patrons of old pictures. The high character of Mr. Winstanley secures him from the suspicion that he has at all exaggerated the statement; but we believe there are many persons who could relate stories equally striking and equally true. It is notorious, that in England there are hundreds of Titians, Vandykes, and Raphaels, the canvasses for which was manufactured in the nineteenth century; the impositions practised upon English buyers on the Continent are so notorious as to have become proverbial; and of the 8000 works by foreign masters annually imported into this country (the custom-house returns relative to which we published in our July number), perhaps it would not be too much to say, ninety-nine out of every hundred are forgeries. Yet noblemen and gentlemen will be cheated with their eyes open; and very frequently crowd their rooms with base imitations, when, for half the sum they have expended, they might have procured good and true works by accomplished artists; and, at the same time, have had the proud and happy knowledge that they had contributed to advance the glory of their country, and the interests of its men of genius. We quote the anecdote related by Mr. Winstanley, as one of the most circumstantial and best authenticated that has ever been recorded:—He exhibited to the audience a small picture which, from the peculiar costume, the cut of the beard, and the expanse of forehead, looked like a portrait of Shakspeare. It was also finished in a style, and had an appearance of age and mellowness, that would incline almost any person to believe it a genuine picture. Some years ago, a friend in London wrote to him, giving information that he had picked up from some noteless vender of heterogeneous articles, a portrait of Shakspeare, an undoubted original. Mr. Winstanley saw the picture, approved of it, and became its proprietor. It was the identical picture which was then before the audience. He showed it to several persons of eminent taste, who all pronounced it an original picture, and set upon it a high value, though they attributed it to different masters. He was offered very large sums of money for it, which, however, he refused, on the very proper principle, that if it were an original portrait of Shakspeare, such a rarity was inestimable; and if it were not, he had no right to take any such amount for it as was tendered. To set the matter at rest, he took the picture to London, where he called upon an individual whom he found repairing a portrait of Nell Gwynne. This person informed him in his peculiar way, that he had made many portraits of Shakspeare, and he had no doubt he could tell him something respecting the one in question. The moment the picture was placed before him, he said, "Oh, that is my old friend." On being pressed for an explanation, he said that it had been made by a pupil of his—a person whom he had taught to manufacture portraits of Shakspeare. It was one of a pair of old pictures of an ancient gentleman and lady of the Elizabethan age. From the costume and features they thought it might be made to look very like Shakspeare. Accordingly, under his direction, his pupil heightened the forehead, altered the hair and beard, and put in a few touches, which made the old man into a Shakspeare. This sort of deception Mr. Winstanley assured the assembly had not been uncommon; and thus a picture for which he might have had five hundred guineas, turned out to be worthless.

THE ROYAL EXCHANGE.

There are cases in which patience ceases to be a virtue, and forbearance becomes positive guilt: when endurance is to be loudly protested against, and not to interfere is to participate in the wrongdoing. In the first number of the ART-UNION we drew attention to the want of energy that was evident, and the consequent waste of time that had occurred in the proceedings connected with the rebuilding of the Royal Exchange. To this subject we have uniformly recurred in each succeeding number of our journal during the whole of the past year; chronicling such steps as were taken, and commenting thereon candidly, but always with good feeling and a strong desire to regard favourably the acts of the committee, notwithstanding the numerous evidences of mismanagement which have been visible at every stage. Now, however, when at the commencement of another year we see matters no further advanced, no increase of energy displayed, no disposition manifested to obtain at any sacrifice a building worthy of the nation; but find individual influence at work in all directions to further private ends, and an apparent want of purpose in the committee arising, as it would seem, from some under-hand desire to do what they are even yet almost afraid to attempt: we throw off at once the tone of consideration we had assumed, and utter a protest against the apathy of our contemporaries of the press, who stand silently by and "make no sign." We now state broadly, that we suspect the honesty of the whole of the past proceedings; but still call, and not without some faint hopes of success, loudly and earnestly on the committee, as they value the good opinion of their fellow citizens and would avoid contempt and obloquy, to give us no occasion to record what at present has every appearance of being the case,—that the whole transaction was an imposition on British artists and the British public. We scruple not to say that we believe it was never intended by a certain number of the committee that the Exchange should be built by any one of the candidates in competition, and we greatly fear from the course things are taking, that they have succeeded in effecting their purpose. It is a fact, that at this moment designs for the Exchange are in course of preparation by more than one eminent architect, who has not engaged in the competition, with the intention that they should be laid before the committee, immediately after Mr. Smith shall have made his report on the three sets of drawings which were referred to him several weeks ago. Whether or not these designs are being prepared by authority we are unable to say. Greatly, however, as we fear it may be so, we will continue for the present to hope not; the disgrace which would attend such a consummation of this sadly-managed affair would be so great, that we can hardly persuade ourselves that any set of men would willingly subject themselves to it: as a blow too, at the useful issue of public competition, it would be almost vital. If any fresh designs are necessary, they should, unquestionably, be prepared by those architects whose drawings were selected from the number previously submitted—most of them men known in the profession, and of acknowledged ability. They are now much better acquainted with the subject than they were before, (thanks to the obscurity of the instructions that were given), and on them, and them alone in all fairness, should devolve the task. Even this, however, we contend is unnecessary, (as will perhaps be seen on the production of Mr. Smith's report) and would lead to interminable waste of time, greatly to be avoided. With regard to Mr. Smith's enquiry, (which enquiry our readers will remember had for its object the cost, and advisability of the designs by Mr. Donaldson, Mr.

Mocatta, and Messrs. Richardson and Cockrell), it is understood that Mr. Donaldson has succeeded in showing by a detailed estimate, that his design, placed first on the list by the umpires and all succeeding examiners, as a work of art, could be executed for the sum originally proposed; as also has Mr. Mocatta. This then being the case, the umpires and their extraordinary report are placed even in a stranger light than at first; because if it be so, Mr. Donaldson and Mr. Mocatta, according to the report of the umpires themselves, are entitled, at all events, to the premiums, the presumed excess in cost of these designs being the reason why, although higher in order of merit, they were not rewarded. Without going into this point, however, which it would be unpleasant now to rip up, we would contend that if Mr. Donaldson's design, universally admired as a work of art, offers all the necessary conveniences for an Exchange, is a practicable design, and, moreover, can be executed for the sum in the hands of the committee, or even for a few thousands more, it should at once be adopted; the architect being, of course, first permitted to make such alterations in it as may now seem to be desirable. We are aware that there is one point in which it is deemed decidedly inferior to Mr. Mocatta's plan; namely, in the means it affords of raising a large annual income in the way of rental. Surely, however, and we say this without the least disparagement of Mr. Mocatta's excellent design, the chief consideration in a case like the present, should be to obtain the noblest monument of art practicable, rather than to provide the largest number of shops and offices, for the purpose of raising money.

SOCIETIES IN CONNECTION WITH ART.

INSTITUTE OF BRITISH ARCHITECTS.—At the second meeting of the season, many donations were announced in aid of a proposed collection illustrative of the works of Inigo Jones. Mr. Britton exhibited a curious *fac simile* of a sketch-book which had belonged to Jones, and is now in the possession of the Duke of Devonshire. It is somewhat singular that this book does not contain a single architectural subject, but consists wholly of sketches from pictures and statues, with various MS. notes.—Mr. Britton also exhibited a copy of a MS. tour, by Sir James Thornhill, containing sketches of several old buildings, at Ipswich and elsewhere, now destroyed.—Mr. Barry contradicted a statement which had appeared in some of the newspapers, that government had acted illiberally towards him, with respect to a duplicate series of specimens of stones, collected in the late experimental tour, and which he had proposed to present to the institute.—Mr. Cottam delivered a discourse on brickmaking by machinery, elucidatory of Lord Tweeddale's invention for the manufacture of bricks and drain-tiles. The clay is drawn out on a continuous web, and cut off at regular intervals. Bricks thus made are much more ponderous than those made by hand, being as eight to five. A machine has recently been fitted up which produced eight bricks per minute. Mr. G. Godwin, Jun., in illustration of the subject, described Hinch's rebated brickwork, an invention little known in the metropolis, but which, he said, he had used successfully.

ARTISTS' AND AMATEURS' CONVERSATIONS.—The second meeting of the season was an attractive one. Among objects of the greatest interest was a portfolio of drawings "taken on the spot," by Mr. Müller, during his tour in Egypt. They are of amazing power and beauty; and fully establish the high character which Mr. Müller had obtained previous to his leaving England.

CORRESPONDENCE.

BLACK LEAD PENCILS.

TO THE EDITOR OF 'THE ART-UNION.'

SIR,—No periodical passes through my hands which I peruse with so much pleasure as the publication under your management. The talent displayed in treating the various subjects embraced, is such as must needs be highly gratifying, as well as instructive, to every lover of the Fine Arts, no matter to what department of the wide field of science comprehended in the term he may be most attached.

I was, therefore, surprised at the perusal of a short paragraph in your publication of the 15th of October, on the subject of Black Lead Pencils. The notions the writer expressed betrayed a degree of error which I thought could hardly have existed at the present day. Another contributor to your pages of the 15th instant professes to correct the errors into which the first-named writer has fallen, but in doing so has himself shown that he is by no means competent to the task, inasmuch as he betrays a very limited knowledge of the mine from which this valuable mineral is obtained, the mode of working it, the manner of conducting the sales, and also of the supply of lead on hand.

A brief and correct history of these matters I may presume will not be unacceptable to the readers of the ART-UNION, and, with your permission, I will undertake the task of furnishing it.

In the first place, I may observe that the writer of the letter in your publication of the 15th inst., is correct in stating that Brookman and Langdon never had exclusive access to the mine; nor has the mine failed. These points being set at rest, I will proceed to a brief notice of the errors into which he afterwards falls. So far from the mine being worked only for a short time in each year, or every two years, it has now been worked for several years in succession without any intermission, and scarcely a day, certainly not a week passes, but more or less lead is fallen in with, and not infrequently of as fine quality as any the mine ever produced. This lead is periodically dispatched to the company's warehouse in Essex-street, Strand, contiguous to which the "Lead sales" are held on the first Monday in every month. Having a local knowledge of the mine, my curiosity prompted me several times when in London to attend the sales, and judging from the short view I had of the room whilst the process of selecting was going on, I fully concur with your correspondent that the arrangement of the room and the mode of sale are highly defective. So far, however, from no new lead being allowed to be sent from the mine to the mart in London, as long as there is any old on hand, being correct, I may state that the company cannot have less than some tons' weight of this mineral in their warehouse, and that whenever the quantity of the mine is deemed sufficient to be dispatched to London, it is forwarded, regardless of the supply in the warehouse, and the principal purchasers are informed that on such a day a quantity of new lead will be offered for sale.

A "private sale," as it is termed, can at any time be obtained by the purchaser paying the charge for the use of the sale-room, porters, and a remuneration for the attendance of the company's agents, amounting altogether to about five guineas. The expense, therefore, attending a private sale is not particularly heavy, and certainly not more than an extensive purchaser would willingly pay for the advantage.

The mine is situate about nine miles from Keswick, in the side of a lofty mountain, near the head of the romantic and picturesque vale of Borrowdale, and is watched over with scrupulous care by the company's agent, who resides at the foot of the mountain where the valuable mineral is found. One of your correspondents, speaking of the mine being exhausted, observes, that so good a lead for the use of artists has not since been discovered. Nothing at all analogous to the Borrowdale lead has ever been met with in any part of the United Kingdom, nor, if I mistake not, in the world. It will therefore be gratifying to artists to know that the prospects at the mine are as good at the present moment as at any period of its history.

What the genuine Brookman and Langdon's pencils may have been, I cannot pretend to say; but the pencils which now bear their names are worthless and trashy in the extreme. Mordan and Co., I am aware, stand high as pencil makers in the metropolis, but have by no means so unsullied a reputation in the north. In my own county, Scotland, the pencils of their manufacture are comparatively unknown. In that part of the kingdom the pencils made by Banks, Foster, and Co., of Keswick, are almost exclusively sought after, and very deservedly enjoy a first-rate reputation.

Ambleside. I am, sir, &c., AN ARTIST.

[We are indebted to our correspondent for the statement he has given us. Upon such topics we are, of course, liable to error; but we cannot regret committing a mistake that has been the cause of supplying us with information concerning a matter of the highest importance to the artist. Our first article arose out of a brief conversation; it was inserted mainly with a view to court comments upon it; the letter subsequently published was communicated by a gentleman in every way entitled to credit and respect; and the

writer of the above has favoured us with his name, and appears fully conversant with the subject upon which he writes. If he be wrong, there can be no doubt that he will receive correction. Our only object is to arrive at truth through discussion, and, if possible, to determine a point of very essential importance to the public at large, as well as to the profession.]

PROPOSED DEPOSITORY FOR DRAWINGS.

TO THE EDITOR OF 'THE ART-UNION.'

SIR,—Will you permit me, through the medium of your journal, to call the attention of my brother artists to a great evil, the ill consequences of which many have, no doubt, as well as myself experienced. I allude to the necessity which many are under of introducing their works to the notice of the public through the hands of dealers, printers, &c. I speak more particularly of drawings in water-colours. Whether the evil arises from the limited space devoted to this class of works in some of our exhibitions, or the *exclusiveness*, to use no harsher term, on the part of the conductors of others, I will not take upon myself to determine—certain it is that, from whatever cause the mischief arises, it is but too obvious. The artist is robbed of that fair reward which is his due; and these men, who for the most part look upon such works in the same light as they would any other articles of merchandise, reap a more golden harvest of the fruits of art than the labourers themselves. Times are difficult enough for art, and young aspirants for its honours and emoluments have too many obstacles to surmount, to render it at all advisable for any additional ones to be thrown in their path. It is easier to point out abuses than to correct them, but I conceive a remedy might be found for the one in question by some such plan as the following. Suppose that such of our artists to whom these remarks apply (and they are not a few), would form an association, and enter into a subscription, to hire a gallery or rooms in some leading street in the metropolis, where their works might be deposited for sale, such place to be under the care of a person appointed by the society, the expenses in the first instance to be defrayed from the subscriptions, and afterwards from a per centage upon any drawings sold. There also they might occasionally meet for the purposes of conversation or for the dispatch of business. Other rules, &c., might of course be agreed to. The advantages of such a plan I conceive to be these:—It would not, like the exhibitions, be confined to a few months in the year, but be always open and likely to attract purchasers. Collectors and amateurs would know what they purchased, and not, as frequently occurs at present, have drawings painted upon them at a high rate by dealers, as the productions of some master of first celebrity, which have been copied or imitated by their drudges—young men of ability whom necessity, contrary to their inclination, obliges thus to prostitute their talents. If you agree with me in opinion, perhaps you will be so good as to insert this in your next publication.

Sir, your obedient servant, AN ARTIST.

[We submit the above to the consideration of the parties for whom it is intended. There is much sound reasoning in it; the evil is admitted, and we cannot but think that the proposed remedy is feasible, and could not lead to any ill effects. The room of the New Society of Painters in Water Colours might, we imagine, be thus advantageously employed during the many months when it is not required for their purposes. Perhaps our correspondent is aware that some years ago a gentleman, solely influenced, we believe, by a desire to protect and advance the interests of artists in water colours, did engage rooms and give his own attendance, much in the way "an artist" recommends. We have never ascertained why the plan was abandoned. But assuredly the gentleman to whom we refer, tried an experiment for which he deserves the gratitude of all who are interested in art.]

VEHICLES FOR PAINTING.

TO THE EDITOR OF 'THE ART-UNION.'

SIR,—While the subject of vehicles for painting is occupying attention, allow me to inform your readers that I obtained some information as to what La Fosse, Verrio, &c., used (whose paintings, vide the British Museum, Hampton Court, and Windsor Castle, stand their colour remarkably well, in fact, equal to those of Vandyke) from a book not likely to be looked into by painters, viz., 'Evelyn's Sylva,' or a Dissertation on Forest Trees. Evelyn being on intimate terms with them, was informed that they used *walnut oil*, which they procured from France, where it was then made, and I believe is now. It took about a cwt. of kernels I presume to make seven pounds of oil. Evelyn does not state how it was rendered. It was probably baked, or rather boiled, in a water bath. Sidney Cooper, I am informed, uses raw walnut in his skies, and waits till it is dry. Mr. David Cox, of Water Colour notoriety, painted a picture of a mill on a common, twenty years ago, with poppy oil: it is very little or nothing

changed. The Duke and Duchess of Montague, by La Fosse, were sold at Warwick, from the collection of Mr. Lamb about three years ago; he was in a Roman costume, with his hand on a dog, both were very fresh, and but little cracked; they came originally from London. All varnishes have a tendency to turn yellow or brown; some will do so even in the bottle; the one that seems to promise most is the new species, called Matteau, or Matteu, which I have had six or seven years. After a picture is painted with pure oil it must be the air that alters its tone: if so, exclude it with one or two coats of isinglass boiled in spirits of wine, or that and gin, in equal parts, after it has been finished six or twelve months, to be perfectly dry; that mixture never cracks; then varnish it with white mastic, which can be removed with cold spirits of wine, or any other way after a lapse of years. The isinglass will not be affected by it, unless severely rubbed; then re-varnish it with the same. I have found it after some nine years experience to answer. I do not think the isinglass alone without being covered by varnish does so on an oil (having tried it), being apt to turn yellow; it is otherwise with regard to a water colour drawing, as the spirit is absorbed by the paper. I generally make it of a quarter of an ounce of isinglass to half a pint of liquid gin for paper, and spirits of wine for oil, it dries so dead, that the paper when behind a glass does not show the glaze or disturb the aerial tones in the distance. The latter recipe was borrowed from Mr. Charles Robertson, an amateur. I have frequently with colours that dry badly, as yellow ochre, Sienna, &c., ground a little sugar of lead.

Yours, &c.

C. K.

PAINTING BY MECHANISM.

TO THE EDITOR OF 'THE ART-UNION.'

SIR,—In the sixth number of your valuable work, p. 106, you advert to a "new wonder in Art," &c., i.e. "Painting by Mechanism," by which means it is possible to multiply oil paintings with all their brilliancy of colour, and that the inventor, Jacob Leipmann, &c., see Copy, p. 106.

Now, Sir, I am willing to allow to this foreigner all the merit due to his industry and talent, but as to the originality of the invention, permit me to refer you to p. 294 of 'West's History, &c. of Warwickshire,' where you will find, that about the year 1799, the ingenious art of copying pictures in oil colours was invented by Mr. Francis Eginton, and conducted by him, under the auspices of Messrs. Boulton and Fothergill, at their works at Soho, near Birmingham. The copies of pictures in oil colours, by a mechanical process were brought to such perfection as to be taken for originals, by the most experienced connoisseurs. I have seen one or two from six to nine feet long, which I could not distinguish from original paintings—and I believe that they have become extremely scarce. What put an end to the process of multiplying pictures in this way I cannot ascertain, unless it caused the originals, from which the transfers were made, to be injured; or perhaps Mr. Eginton, whose ingenious labours in this way led him to that of painting upon and staining glass, found the latter more to his taste and interest. Shaw, in his 'History of Staffordshire,' describes him as a gentleman of such extraordinary talent, that his name will be handed down to posterity; he further states, that Mr. Francis Eginton, of Handsworth, near Birmingham, justly celebrated for his ingenious discovery of painting and staining of glass, which, far surpassing that of the ancients, will long continue a monument of his unrivalled abilities, died March 25th, 1803. So that, admitting that M. Leipmann has been ten years employed in "Painting by Mechanism," it will appear that the Art was the invention of Mr. Eginton sixty years ago, and ceased with his death, fourteen years before M. Leipmann took it up.

I am, Sir, your obedient servant, W. W.

FRAMES FOR PICTURES.

TO THE EDITOR OF 'THE ART-UNION.'

SIR,—As the season is coming on for preparing the pictures to be exhibited at the Royal Academy, will you allow me to tell my brother artists, through the medium of your widely-circulated paper, how I was used by the Council of last year. Perhaps my tale may serve as a warning to others. Obligated to be absent from England, I left a picture at the frame-makers, without any other instruction than to send it to the Exhibition on the appointed day. Informed by a correspondent during my absence, that the picture, though received, was not hung up, I went immediately on my return, to a member of the Academy, assuming the privilege of an old student, to ask an explanation of the circumstance. He kindly promised to enquire of the Council, and soon reported to me the frame of my picture was so disproportionately large, and the ornaments so foolishly extended on all sides that, had the picture been admitted, many other artists would have had a right to complain of injustice. He mentioned the names of several gentlemen of talent and reputation, whose works were most reluctantly excluded on the same account. In all cases, where it was possible, he said, the Council had taken the liberty to remove the moulding from the frame, and hang the picture in the flat, satisfied the artist would rather find his picture placed, than his frame admired. I ventured to suggest

that a regulation might be made, directing some relative measurements on a scale applicable to different sizes; but he seemed to think such a course pregnant with difficulty. He reminded me that openness and freedom were the characteristics of the Royal Academy; its schools were open; its honours were open; and its walls, as a place of Exhibition, open to all the world; and that though other bodies of artists, whose constitution and character were exclusive, might make regulations for their own private objects, it would be hardly possible to pursue the same system in an institution so public as the Royal Academy. He went on to say, that as the rooms given to the Royal Academy, by the Government, in exchange for Somerset House, which they had taken away, were unfortunately too small for the object, the only way of meeting the difficulty was to adopt a style of frame simple and effective, without occupying unnecessary space. He wished he could point to the members of the Royal Academy as examples of moderation in the matter of framing. Perhaps Mr. MacIse might be named as the only one who had adopted a style of frame completely suited to the purpose, particularly in his portrait of an elderly lady, which seemed to gain additional dignity from the simple moulding by which it was surrounded.

Satisfied, Sir, that I am guilty of no breach of confidence in reporting this conversation, I venture to recommend Artists generally, both in and out of the Academy, to follow the example of Mr. MacIse.

Your Humble Servant,
AN OLD STUDENT.

VICIOUS STYLE IN ART.

TO THE EDITOR OF 'THE ART-UNION.'

SIR,—Perhaps there is no better way of defining what Art is, than by stating what it is not, and therefore it is to be lamented that the critiques which appear in succession are so made up of mere declarations, that they are not entitled to half the credit of the one man (which Solomon says) can render a reason. Now, Mr. Editor, I ask in the name of truth, are the productions of the day (generally speaking) imitations or abortions of nature? I regret there should be any necessity to mention the leader of this kind of rebellion, but must come at once to the fountain-head of iniquity, that those who have fallen in with the stream may now fall out with it, and that the host of imitators who have "learned to do evil may now learn to do well." That Mr. Chalon's talents are of the highest order, is conceded, that he was once a most able and consistent artist there is no more doubt, than that he is now endeavouring to the very reverse shall be the case. The cause of the failure traced to its source, is nothing more than an attempt to meet the reigning prejudices of fashion which has induced him to go so far beyond it; inasmuch that chaste Art and true nature unite to deplore his complication of dress and meretricious ornaments. We are all creatures of extremes, and nothing is so ruinous as injudicious praise, so much so, that giving a man credit for qualities he has, very frequently produces those qualities in excess; and praising a man for such as he has not, as likely to engender them. For instance, when we are told we give female beauty all it demands, we are taught at the same time to believe it consists in certain peculiarities, such as large eyes, slender waists, little hands, &c. In consequence of which the public must needs be gratified with such dimensions or distortions as these:—large and unseeing eyes; small mouths just ascertained from their situation on the face; hair, the superfluity of which might adorn half a dozen wigs; and polished faces with much the expression of german toys; waists so contracted as to convey the idea of a pismire or an hour-glass; the hands so reduced, as to look like absolute paws, and the feet in extent of no greater dimensions than wine-corks. To say nothing of the absurdity of dress which is made to contend against nature with the same dexterity, so that it would appear from the flying ribands, swelling sleeves, and spreading petticoats, that the poor imprisoned doll seems only designed to pass in print, and would not even be the child's choice at Tonbridge. Now I do not appeal to those who escape from the conviction by declaring themselves to be no judges of Art, but to all who may be in possession of a pair of compasses and are able at least to measure for themselves. Alas! what cure have we for this infirmity? the hospital we want must contain more than the "Children of the Nobility," as the infection has so spread that these invalid publications have become as numerous as disgusting. We all know the measurement of the Apollo and the Venus—how strange that its correctness should be admitted, and the reverse patronised, and that too, which by contrast, must reduce the Apollo to the condition of a clumsy porter, and the Venus to a coarse and shapeless Abigail. What then is beauty, but simplicity, and what is simplicity (not silliness), but the means by which thought is conveyed in the least complicated manner; it is that which in feature we recognise as expression, in form and order, what is denominated beauty, and the happy combination of all what is felt and understood to be sentiment. I am well aware that in order to the perception of this last quality, it may be necessary to possess it, but unfortunately, when nothing is presented to the public worthy of the name, the mind loses sight of that which it despairs of finding.

LIBRA.

ART IN THE PROVINCES.

LIVERPOOL.—The results of the Liverpool Exhibition have been highly encouraging and satisfactory. We are mainly indebted for them to the persevering zeal and activity of the secretary, Samuel Eglington, Esq. "I have great pleasure," he writes, "in informing you, that we have done wonders in Liverpool, especially when we consider the state of the times. We have raised far more than we could possibly have anticipated by the Society for the Encouragement of Modern Art' on the admirable plan of the Art-Union of London, and by private sales; our receipts at the doors have also been greater than heretofore; and what is of still greater importance, we have supplied proof of increasing good taste, and the gradual improvement diffused by the various means which have been resorted to for the purpose. This is very gratifying." The Exhibition of 1839 consisted of 711 works of art. The following is a list of the pictures sold, both by private sales and the distribution of prizes by the Art-Union.

Opening the Letter-Bag, by J. M. Wright. View on the Thames, by A. Vickers. Banks of the Thames, by A. Vickers. A Valley near Corwan, by A. Vickers. The Thames, near Gravesend, by A. Vickers. Foxgloves, by Mrs. Harrison. The Cottage Garden, by Mrs. Harrison. Anticipation, by T. Webster. The Mouse-trap, by T. Webster. Making Love instead of Hay, by P. F. Poole. The Fisherman's Daughter, by P. F. Poole. Olivia and Sophia, by D. MacIse, A.R.A. The City of Florence, by W. Havell. Italian Woodcutters, by W. Havell. Wood Scene, Richmond, by W. Havell. Nomentano Bridge, Rome, by W. Havell. Walnut Gathering, by W. Havell. The River Brathay, Cumberland, by W. Havell. Uno Duetto Italiano, by Augustus Egg. Going to Pasture, by T. S. Cooper. A Group of Short-horns, by T. S. Cooper. The Interior of a Kitchen, by W. Duffield. The Drunkard, and The First Day of Oysters, by J. Puller. Avenue in Tulford Park, by F. R. Lee, R.A. The Warren Bank, by F. R. Lee, R.A. The Swiss Hat, by A. H. Taylor. Fruit Piece, by Geo. Lance. Fruit, by Geo. Lance. A Monk Reading, by Geo. Lance. The Point at Issue, by C. Hancock. The Blacksmith's Shop, by T. Creswick. Lago Maggiore, by F. H. Henshaw. Mont Blanc, from Geneva, by F. H. Henshaw. Distant View of Paris, by F. H. Henshaw. Antwerp, by C. Deane. Greeks with a thoroughbred Arabian, by A. Cooper, R.A. Waterloo, by A. Cooper, R.A. Children Gathering Blackberries, by H. Boddington. Landscape and Cattle, by J. Stark. Lock on the Medway, by J. Stark. Ferry on the Thames, by J. Stark. The Watering Place, by J. Wilson, Jun. Landscape and Cattle, by J. Wilson, Jun. Lane Scene, by J. Wilson, Jun. Landscape and Cattle, by J. Wilson, Jun. Cottage Scene in Sussex, by J. Wilson, Jun. Landscape and Cattle, by J. Wilson, Jun. The Outcast, by J. R. Herbert. Deer Stalking, by R. Ansdell. Carrying Lane Sheep, by R. Ansdell. Scotch Drovers, by R. Ansdell. "Oh! who can tell a lover's feeling,—As anxiously he bend's his gaze," by W. P. Frith. Lane Scene, by W. Rider. Cottage near Gravesend, by W. Rider. On the River Colne, Essex, by W. Rider. Boy Milking, by James T. Eglington. Interior with Sheep, by James T. Eglington. Richard II. and Bolingbroke, (Vide Shakespeare), by James T. Eglington. Scene on the Rhine, by F. W. Watts. Scene on the Rhine, near Oberwesel, by F. W. Watts. Landscape and Cattle, by F. W. Watts. Scene on the Thames, by F. W. Watts. Landscape, Saml. Williamson. Landscape, North Wales, by Saml. Williamson. Mayence on the Rhine, by A. Clint. View of St. Macklow at Rouen, by L. Haghe. Poachers Selling their Game, by Saml. Eglington. Dead Game, by Saml. Eglington. Woodcocks, by Saml. Eglington. Fisherman's Children, by Saml. Eglington. View of Aston Hall, Birmingham, by Saml. Eglington. Grouse, by Saml. Eglington. Wood Fetchers, by Inskipp. Doubtful Weather, by George Balmer. The Old Lighthouse (moonlight) by George Balmer. Dutch Harbour-scene,

by George Balmer. Mayence from the Rhine, by George Balmer. Venus at her Toilet, by George Patten, A.R.A. The Fortune-teller, by Thomas Clater. Vale of Clwyd, by R. S. Bond. Waterfall, by J. Wilson. Fresh Breeze, by J. Wilson. Distant View of Arundel Castle, by C. Fielding. View from Rydal Wood, by C. Fielding. Preparing for Hawking, by H. Pickersill, jun. View in the Highlands, by Miss C. Namyth. Cottage in Herefordshire, by A. Montague. Covenanters, by J. Stephanoff. The Fair Villager, by R. Rothwell. Innocence, by R. Rothwell. The Spa at Scarborough, by J. Tennant. Feeding Calves, by T. F. Marshall. Covent Terrace, Bay of Naples, by J. Bridges. The Pent at Folkstone, by W. Collingwood. The Blea Tarn, Cumberland, by D. Williamson. View in the Trossachs, by S. Aspland. View near Beddgelert, by L. Aspland. The Ringlet, by H. Richter. A Coast Scene (drawing after W. Collins, R.A.), by W. Carpenter. Ulswater, by A. Hunt. Bridge at Brompton, by A. Hunt. Grassmere, by A. Hunt. Cheshire Coast after a Storm, by T. Romer. Coast Scene, by C. H. Seaforth. Cottage Window, by Miss Hunt. Scene on the River Mersy, by Samuel Walters. Sunday Evening, by S. Bendixen. Her Most Gracious Majesty Victoria, after the original by E. T. Parris, enamel, John Haslem. Bust of George Syers, Esq., J. Jackson. An Alto-relievo from 137th Psalm, J. Jackson. Head of a Cardinal, W. Etty, R.A. Highland Deer and Deer Hound, Charles Hancock.

Amount of private sales, £1380. Amount of Art-Union fund and sums added by prize holders for pictures of a higher value, £1023. Total, £2803.

S. EGLINGTON, Sec.

NORWICH.—The results of the exhibition at Norwich are not satisfactory. It was the first of the 'Norfolk and Norwich Art-Union,' and the efforts that had been made to render it worthy of patronage, reflect the highest credit on the Hon. Sec., R. Leman, Esq., and the gentlemen who formed the committee. It contained 372 works of art. A large proportion was contributed by native artists; Norwich having been long as it now is, more famous, we fear, for the production, than the encouragement, of talent; and valuable aid was rendered by the artists of the Metropolis. We expected much from so admirable a display, and from the bias thus attempted to be given to the wealth of so prosperous a city. If the Directors have been disappointed, we trust they will not be disheartened. Perseverance in creating taste is perhaps more necessary than to attain any other object. Art is a luxury, to procure which some other luxury must be displaced; and it is not easy at once to persuade numbers that accessions which render "a home" elegant and inviting, as well as comfortable, are the surest helps to domestic enjoyment and happiness. We cannot doubt that the next experiment in Norwich will be far more successful—that a spirit exists which may be roused into activity, and that ere long this city will rival the others of the kingdom in its support of the Fine Arts. We need only point to the example of Liverpool for encouragement; its earlier exhibitions were comparative failures; so also were those of Birmingham. The receipts of the first Norwich exhibition barely covered the expenses incurred. It was open nine weeks; and the sums for admission amounted to no more than £125. The Art-Union fund was only fifty-eight guineas. The prizes were drawn as follows:—

Horse Fair, by Bristow, prize £10. Mr. M. Stark. Buildwas Abbey, W. Lines, prize £8. Mr. G. Sothen. 8 guineas. Yarmouth Beach, T. Lound, prize £1. Joseph Redgrave, Esq. Postwick Grove, S. D. Collett, prize £3. J. Marshall, Esq., £7 10s. Boats on the Thames, H. Judsum, prize £5. R. Leman, 8 guineas. Chichester, Vickers, prize £3. Rev. Gordon. Road Scene, S. D. Collett, prize £6. Mr. Charles Winter, 6 guineas. Henley-on-Thames, Boys Fishing, J. S. Cotman, prize £15. Rev. James Bulwer. Moonlight, Blundstone, J. B. Crome, prize £6. James Stark. Three other pictures sold afterwards; two by Vickers to J. Marshall, Esq.; and one S. D. Collett, to R. Bolingbroke, Esq.

BATH.—The fourth exhibition of the "Society for the encouragement of the Fine Arts," opened on January 4th. It consists of 206 paintings by the old masters, and 392 paintings in water colours. Among the former, are some of the finest and rarest pictures in the country, all being the property of private individuals, and many of them heir-looms in families. The paintings in water-colours, though fewer in number than on other occasions, are by no means inferior in excellence. The old and the new works are exhibited in separate rooms, and the contrast between the sombre character of the one, and the gay aspect of the other, is very striking, and beneficial to both. The hon. secretary, Captain Campbell, has been indefatigable in his exertions to get together a collection worthy of the arts, and honourable to the wealthy and fashionable city; and he anticipates that the contributors will have no reason to complain of want of patronage there.

IRELAND.—We rejoice to find that efforts, with the greatest probability of success, are making to establish an "Art-Union" in the Irish metropolis. A circular, signed by the Marquis of Ormonde, as Chairman, and Stewart Blacker, Esq., as Hon. Sec., emanated some time ago from a public meeting held in Dublin.

We learn that the subscription list progresses favourably; and our object is to stir up in England a spirit of co-operation with the Society, in order such means may be obtained as shall effectually rescue Ireland from the reproach of being the only country in Europe where the Arts are treated with indifference, and where they have never been made to minister to the refinement and moral improvement of the people. If the field for art in Ireland be as yet barren, it is like the natural soil of the country, capable of the highest cultivation, and requires but a small portion of energy and industry to make it yield abundant produce. The curse of politics, the bane of Ireland, cannot infect it; for Art is proverbially neutral ground, on which the fiercest strugglers for supremacy may meet at peace, and even with cordiality. Nothing could so effectually lay the evil genius which bars the Irish from the Temple of Concord, as a cultivation of the arts; and he will be indeed a patriot who shall extend it. Ireland has been emphatically styled "a land of raw materials," for which nature has done so much and man so little. Uncompromising demagogues (we are far from limiting the phrase to one party) have made her the victim of their bigoted animosities. The roar of partisanship has effectually drowned the still small voice that demands improvement, and nearly all the attempts to better its social condition have fallen to the ground, as experiments of mere visionaries. We fervently hope that success will attend the project of establishing an Art-Union, and thus promoting a taste for, and an appreciation of, the arts, as a sure mode of advancing the best interests of Ireland. We desire especially to impress upon such of the Irish as reside in England, the policy and the duty of a zealous cooperation with the committee by whom the society is conducted. The Irish may learn more than one beneficial lesson from the Scotch; and none more pregnant with good than from their earnest, active, and persevering NATIONALITY—a deeply-rooted desire, and an ardent working out of it, to promote the welfare and advance the interests of their common country. The contrast between what has been done for the fine arts in Dublin and in Edinburgh is humiliating to an Irishman. A large proportion of the subscribers to the Art-Unions of Scotland are natives who reside in other parts of Great Britain; let their example but be imitated by a moiety of the Irish, whom necessity or will has made absentees, and they may no longer be ashamed that a far poorer country

has so completely outstripped them in the race towards improvement.

EDINBURGH.—**THIRD ANNUAL EXHIBITION OF THE EDINBURGH SOCIETY OF ARTISTS.**—Of the claims to public patronage which this meritorious Society undoubtedly possesses, perhaps there is no one more prominent than their exertions to deserve it; those alone ought to be sufficient to entitle them to a liberal share of support and sympathy; but when added to them is the fact, that high talent, industry, and zeal, are ingredients in many of the members, they have unquestionably a still greater hold on the public attention. This, the third exhibition held by them, is not only greater in point of number, but what is of much more importance, it is higher in point of quality than either of those previously shown under their auspices, evincing a rapid and highly gratifying progress in Art, not only among the members, but the contributors.

On glancing round the wall, it is impossible to avoid being struck with the predominance of landscape and portrait subjects: this may in some degree be inseparable from a young institution, whose members may not yet have become sufficiently familiar with their own capabilities to enable them to launch into the higher walks of Art; but should this be the cause, it is a fault which experience will be daily mending. In the rooms there are two pictures of a very superior kind, each in its own department: viz., Haydon's 'Alexander returning with Bucephalus tamed,' and a very fine full length portrait by the late Sir Henry Raeburn; these two pictures alone are sufficient to attract much public notice; the Raeburn is one in his early style, when he painted more for love of art than in his latter period, when money divided to a considerable extent his professional ardour; but this seems to have been executed when heart and soul were in his subject. Nothing can be finer than the youthful grace and careless ease of the boy on the poney: there he sits at the most perfect ease, no thought about effect in his mind, and yet the whole has the air of the most finished grace; the colouring is beautifully transparent and mellow, conveying an atmospheric effect rarely to be seen in a picture. Haydon's is a fine composition, in spite of the very glaring copy of the kneeling female figure in the foreground, from Raffaele's 'Transfiguration,' of which it may be considered some small mitigation to say, which with truth he may, that he could not have borrowed from a better source; the picture contains some heads, beautifully drawn and imagined, as well as fine figures; it is rich and juicy in colour, and the arrangement capital; the figure of Clytus in the corner of the picture, addressing the crowd beyond the range of the picture, is highly poetic, conveying the mind of the spectator to multitudes far out of reach; altogether, it is a picture well worthy of study, as well for detail as for general effect.

In what is usually denominated conversation pieces, Alexander Ritchie takes decidedly the lead: he has made very considerable improvement during the past year, particularly in the clearness and certainty of his finishing. His pictures are almost invariably remarkable for varied and natural delineation of character, as well as a happy facility of composition. In his picture 132, 'John Knox returning home, after having preached his last Sermon,' these qualities are well manifested—in the infirm and tottering step of the veteran church reformer, contrasted with the depression expressed in his features, as well as the affectionate regard shown in the sympathizing looks of many of his followers. 317, 'The Knife-grinder,' by the same, is also a good picture, the old grinder himself being richly true to nature; the principal, indeed, almost the only drawback to this artist taking very high ground in the profession, is seemingly an over-confidence, which leads him to depend on loose sketches, instead of careful study, a circumstance sufficiently evident in the difference of his principal and his merely accessory figures: let him remove this by a careful study of everything he introduces, and he has little to fear. Next to him in this department comes T. Knott, whose pictures are likewise distinguished by true delineation of character and a propriety of accompanying sentiment; his 'Tinker Puzzled,' 202, is a capital picture; the perplexity evinced in the countenance of the poor tinker as he surveys the hopeless condition of a superannuated kettle, just put into his hands to mend, and which it is plain from his look, he has undertaken to repair; there he sits anxious to redeem his promise, but sorely puzzled how to do it. 'Parting with his last Coin,' 150, by the same, is a well-conceived subject, but a little too dry and powdery in the flesh tints, suggesting rather forcibly the idea of brick-dust. 157, 'Little Red Riding Hood,' D. Gibson: a simple sweet head of a girl, well painted, and drawn without pretension, yet pleasing and graceful. 175, 'Portrait of George Lees, Esq., A.M.' K. Innes: an excellent likeness, and a capital picture, rich in colouring, well drawn and composed; everything about it natural, graceful, and easy. Nearly the same remarks are applicable to his 131, 'Portrait of the Rev. Dr. Dickson.'

In landscape, the palm this year is due to Townsend and Macewan; the progress of both of whom during the past year is highly creditable to their talents and industry. No. 187, 'Windsor Park,'—evening—W. H. Townsend, is a fresh and pleasing picture; the trees well grouped and painted, and beautifully picturesque; the atmosphere redolent of summer sunset. 'Durham

Cathedral,' 56, by the same: a good picture, but a little heavy in the middle distance, which prevents the subject from retiring sufficiently, otherwise cleverly handled and artist-like in its arrangement. 163, 'View of Edinburgh, from Aberdour,' W. Macewan: a capital subject, well treated, drawn and painted with an eye true to nature; there is a bold vigour in the handling of almost all the pictures by this artist this year, which augurs well for his future career. 239, 'Peel Castle, Isle of Man,' T. M. Richardson. The best sea-piece in the exhibition, full of energy, good feeling for the subject, and masterly execution. 293, 'The Toll-bar,' A. Morris: a sweetly painted pleasant road scene, with good and picturesque figures; the picture well toned and spiritedly painted, without much pretension, but full of nature. 264, 'The Pass of Leunoy,' showery effect, H. G. Duguid; a very pleasing little picture, with the showery effect cleverly treated. 98, 'The Look-out,' a sketch, by B. W., amateur; a nice little sketch of a sailor-boy sitting on a rock by the sea-side, while twilight darkens round; a fine feeling of watchful anxiety pervades this little subject, of which either amateur or artist may well be proud; it possesses a breadth of effect seldom attained by non-professionals, and which may too frequently be searched for in vain in the works of many who carry their heads too high to be satisfied with initials in any other form than following their name. There are besides, several sweetly painted scenes by T. Baker, F. W. Watts, and many others. On the whole the exhibition is a very fair one, and considerably better in point of merit than those which have gone before. May it prove also better for the interest of Art, as well as for that of the Artists concerned. J. W. C.

[Our advertising columns give notice that the "New Scottish Institution for Promoting the Fine Arts," is making arrangements for the distribution of prizes to the subscribers. We understand the prospects are very cheering; and that the Committee fully calculate on their number being at least double that of last year. We shall be happy to furnish information on the subject to any of our readers, who will do us the honour to communicate with us concerning it; and to forward to the secretary any names we may receive. As now-a-days, postage is a cheap affair, it will perhaps suffice if we refer to the advertisement, and express a hope that it may be the means of adding somewhat to the London list.]

[Mr. Eglington, the secretary to the Art-Union of Liverpool, in communicating the results of the society's latest efforts for promoting the Arts, withholds from us a list of the prices obtained for the several works disposed of. He has done so on the following grounds:—"It appears to the Committee not desirable to give the prices of the pictures sold; as we conceive that it will have a tendency to do some considerable injury to the artist, in the end. The practice may appear, at first sight, to satisfy inquiry; but although curiosity may be gratified, yet the price accepted by the artist being made so public, may eventually do him harm. This will be the more apparent when you recollect, that artists not unfrequently require for a picture—and are compelled to do so—a less sum than was demanded for it when first exhibited. Thus, I find by your list of sales effected at Birmingham, that several works were sold much under the price marked in my catalogue last year. The evil is this; that people will postpone purchasing, under the impression that the object they desire may be hereafter obtained at less cost. Therefore, it is my impression, that having the interests of the artists in view, and the prosperity of the Fine Arts—such being the chief stimulus to the exertions we make, and the only but pleasing reward we receive or require—it is advisable to be cautious least we should do injury instead of service to the Artists and the Arts." The best comment we can make upon this communication is to adopt the suggestion it conveys. We are so satisfied of the justice and policy of the writer's reasoning, that we shall for the future act upon it; and not publish a list of prices with a list of the pictures sold; unless where we are expressly required to do so. Circumstances very frequently compel an artist to sacrifice his picture for a very small sum, rather than receive it back into his own possession. As we can never determine when such is the case, our wisest plan seems to be to avoid a course which may seriously prejudice the interests of many.]

OBITUARY.

WILLIAM HILTON, R.A.—This distinguished artist, the chief historical painter of the country, —and, we do not hesitate to add, of the age,—whose death has been for some months expected, died on the morning of the 30th of December, at the house of his brother-in-law, P. Dewint, Esq., the eminent painter in water colours, No. 40, Upper Gower-street. We shall, for the present, content ourselves with noting, briefly, some facts in the history of his life, reserving for another occasion our remarks upon the character of his genius, and the effects it produced upon the arts in the nineteenth century. Unhappily they were prejudicial rather than beneficial, for the young student was scared, and not stimulated, by the example of that excellence to which his own earlier hopes aspired, labouring without encouragement, and producing "grand works" under the sure and certain knowledge that they were destined to be removed from the exhibition room to his own dwelling. Who shall wonder that with such an uncheering prospect continually before their eyes, many youthful aspirants turned to that barren and yet productive field of portrait painting, which, at least, promised the harvest after the seed had been sown? Upon this topic we shall comment more at length, when we are in a condition to supply a list of the pictures painted by him, and enumerate the galleries into which they obtained admission. We shall ask who have been the true encouragers of the grand in Art? who have aided and advanced the cause of historical painting? who have been ready with the recompense for high and undoubted genius? and we shall answer by counting the names upon our fingers. Mr. Hilton has been producing immortal works for upwards of thirty-six years: during that period he may have received half a score of "commissions," while men immeasurably his inferiors have had as many hundreds; and the nobility and gentry of England have expended fortunes upon importations from the Continent, which enabled the dealers in them to thrive. The nation has indeed been very liberal to the dead, but for the living it has done nothing. The Exchequer has been largely drawn upon to extend the glory of the old masters; but to the worthies of Great Britain it has doled out a step-mother's meed of fame. Now that Hilton can paint no more—now that nature has made him deaf to the voice of the charmer, praise and patronage will fall upon him like the summer shower on a blighted tree; the pictures that remain to his executor will be eagerly coveted; and perhaps, as it was with Wilson and Gainsborough, not to speak irreverently, "the stone which the builders rejected, the same will become the head stone of the corner." It is not even now too late for the government to atone for its apathy. Let us hope that amends will be made to society, if they cannot be to the artist; and that we shall ere long see the glorious works of Hilton among the treasures which the kingdom has gathered in its depository. William Hilton was born at Lincoln, on the 3d of June, 1786. His father was an artist,* and a native of Newark; to the church of that town the son subsequently presented a picture, as a tribute of filial respect. His father died in 1822, and his mother so recently as 1835. His sister, the only other child, was married to Mr. Dewint, the early associate and constant friend of the lamented painter. Mr. Hilton manifested a taste for the arts at a very early period; his father was ac-

* In the Royal Academy catalogue for 1778, we find the name of "William Hilton, 359, Strand;" the work he exhibited was a "Portrait of a gentleman." We presume this was Mr. Hilton's father. It does not afterwards occur.

quainted with John Raphael Smith, the eminent mezzotint engraver, (then residing in King-street, Covent-garden) with whom he placed his son in September, 1800. Mr. Dewint was his fellow pupil; Hilton became, almost immediately, a student of the Royal Academy. In 1803 he first exhibited a picture, "Banditti;" and he at once adopted that noble but unprofitable style, which he never afterwards forsook. In 1804, his contribution was "Hector re-inspired by Apollo;" in 1806, "Cephalis and Procrus;" and in 1814, (when he was elected an associate) "Miranda and Ferdinand bearing a log." In 1820 he became a member of the academy, exhibiting his diploma picture of "Ganymede." In December 1827, he was appointed keeper of the Royal Academy, in the room of Mr. Fuseli. The principal duty of "the keeper" is to superintend and direct the students. In this station his assiduity was wonderful; he was always at hand to be consulted; ever ready with his advice, and constant with encouragement. He had the happy art of endearing to him those he taught; and their affection for the person became as strong as their respect for the talents, of their teacher. The effects are notorious. Out of his school have proceeded many who are destined to adorn it. In the year 1835, the students presented to him a silver vase, in token of their gratitude and admiration. In February, 1828, Mr. Hilton married Justina, eldest daughter of the Rev. G. D. Kent, of Lincoln; she died after a very brief illness in 1835, leaving no family: her death was to the artist a most severe affliction, and he never altogether recovered from its effects. Mr. Hilton's health was at all times delicate, and he suffered much from frequent illness after he became keeper. He caught a severe cold in December 1838, from which he never rallied. After trying various places for change of air, he expired at the house of his brother-in-law, on the 30th of December, 1839. His remains were interred on the 7th of January, in the churchyard of the Savoy, where his mother and his wife are buried. The Royal Academy desired to testify their respect for his memory. The president, secretary, and the members of the council of the Royal Academy, assembled in the apartments of the keeper, where they were met by Mr. Dewint, and other friends of the deceased, and a large number of students who volunteered this last office of respect and attention to the memory of the director of their studies,—and accompanied his remains to the grave. Mr. Hilton had thus, at the age of 53, scarcely passed the meridian of life; and those who know the difficulties in the way of art, that time, study, and matured learning alone can overcome, will believe that he had not reached the greatness of which his powerful mind was capable. His later years were passed, not only in physical sickness, but the sickness that arises from hope deferred; and it is not too much to say, that had he been cheered and not neglected, had his course been prosperous, and his labours appreciated, he would have largely added to the works that give immortality to his name. We knew but little of him; from the statements and opinions of others we derive our impressions of his "goodness;" but we have seen him often pacing silently and pensively through the rooms of the academy. His manners were mild and graceful; his voice was at all times low; and his demeanour peculiarly quiet: like all men of genius, he was modest, retiring, and unassuming. His forehead was high and broad; and his eye had a singular brilliancy, when lighted up by a momentary excitement. His fine intellectual countenance was always

"Sicklied o'er with the pale cast of thought,"

and his step seemed heavy with the weight of unproductive labour.

THE MORAL OF A PICTURE.

No. I.—THE USURER.

"It made me think, as it has done many others, and I bless God for the means and the end," said an old Chelsea Pensioner, pointing to the great picture in the College Chapel. I had wandered into the "holy place" in the twilight of a summer evening, attracted more by its picturesque appearance, as I looked down the aisle through the open doors, than from any desire to see the few paintings therein contained—but the observation made me regard the picture attentively. Still I could not make out the subject—the altar was in shadow. I only saw the figure of our Saviour looking down, as it were, in mercy on the world. "And what is the subject," I enquired of the old man. "Some call it a Resurrection," and others "an Ascension," he replied; "but when I look at it—I only think of the greatness and goodness of Him who fought the good fight for us—there is something so noble in the Saviour's face—I always sit opposite to it—and look while I listen; I think if the picture so beautiful, what must He be."

The old soldier was himself a picture; the records of "a hundred fights" were written amid the bold and determined wrinkles of his brow; though the flesh had shrunk from the bone and muscle of his limbs, they remained firm—and more rigid than ever. The old Hector, some sixty years ago, must have been a giant in strength and vigour. He had been at the siege of Gibraltar—"the Rock," as he called it, and spoke of "the Duke" as "a wonderful young man." He had lost an arm at the commencement of the Peninsular war, and was then, he confessed, "old." The last time he beheld the "glory of England," was on his entrance into Cadiz—"that was worth remembering: talk of sights, that was a sight!"—and he passed, while his eye was kindled by his memory, and he planted his foot more firmly on the earth. "They kept on saying," he added, "that *the Duke* is growing old; he knew *that* was not true; he was nothing but a boy to him! how could he be old then? He could fight still, himself, if he had an arm, though, perhaps at his time of life, it would be as well *so*. He had seen a picture once that made him feel almost as much as that one there—though it was only a print in a story or history book. It was of an old lady taking a pistol from an old man's hand, and placing the bullet before him. Printed underneath were these words, or some of the same meaning—"The Bible is the only book for thy old hands now." "Ah," added the veteran, "I like *THE MORAL OF A PICTURE*; many of us old fellows who can't see to read a book, can look at a picture and learn from it. While wandering downwards under the shadow of the noble trees which form so appropriate an avenue to the veterans' palace, I thought much of the soldier's phrase and feeling—the *moral* of a picture! and they naturally suggested the question why pictures are not more frequent where people congregate.

I am aware that many excellent Christians, object to the introduction of pictures into our churches, lest we should kneel to the shadow and not the substance. But our religion, while forbidding us to bow down and worship the representation of things heavenly and earthly, never intended that we should not, by their means, recall to our minds the sufferings of our Saviour, the eloquence of Paul, the zeal of Peter, the faith of the widow of Nain, the worship of the Magi,—the thousand holy memories with which the book of life abounds. It is, to my mind, most distressing to see the walls of our churches bare, while every text of scripture descanted on from our pulpits might be illustrated, not only to the ears, but to the eyes, of a congregation. We devote to the adornment of our houses the taste, the talent, and the wealth, which we deny to the house of God.

I wondered how the phrase, "*The moral of a picture*," entered the mind of that aged and uneducated pensioner. I had heard the expression once before, and it recalled to my remembrance the portrait of a person I knew something of in my youth.

James Hackett, when I recollect him first, used to visit an old cousin of mine. Whenever it was necessary to levy fines on an estate overburdened by debt, and ruined by mismanagement—when money, in fact, was to be had, with a recklessness which often echoed in my childish ears—"at any price!" then came James Hackett. He was a small, lean, narrow-looking man, with grey, cold, cruel, eyes, thin and compressed lips, and sharpened features; the expression of his countenance would have been revolting, but that nature had given him a high broad forehead, which seemed designed as a store-house for a large proportion of the country gentlemen in our neighbourhood. "He's gone to and at last it became almost a proverb," James being considered rather the worst of the two. We had seen nothing of him for some time, until a necessity arose for the paying off some mortgage, and he was sent for as the only person likely to advance money for the purpose. His enormous demands were anticipated; but money must have been had, as usual, "at any price."

He came; I shrank from him as I always did, into the farthest corner of the room. There was much feverish anxiety on the part of my cousin upon such occasions. He trembled least some unexpected difficulty should prevent his obtaining what he required.

The usual preliminaries being gone through, the point was suddenly *rushed at*; having achieved the task of saying what he required, there was a pause, the borrower not daring to lift his eyes to the face of the lender.

"Yes," said the old man, "it shall be done."

I heard my cousin sigh deeply, as if an almost insupportable weight had been removed from his heart: he made a movement, as though he would have grasped the usurer's hand, but suddenly recollecting the character of the man he was dealing with, he paused. James Hackett observed the impulse, and smiled bitterly. We judged of the present by the past, and thought the smile was one of triumph at having the prospect of a firmer grasp on the estate. We did him wrong.

He took up the pen—drew a sheet of paper towards him—made divers calculations thereon—we saw that his hand was tremulous.

God forgive us! we almost rejoiced at the indication of what we fancied the decay of strength in the old man's frame. He presented the account to my relative. Young as I was, I felt a thrilling anxiety to know the amount of his calculations, and was unprepared for the startling exclamation of astonishment which followed it perusal.

"I do not understand it," said the borrower.

"I do," replied the lender. "I shall in future receive nothing but legal interest, and return to you what I have received that was not legal! I do not pretend to say that this will not cost me a struggle; but it shall be made. I would rather," he continued, so hastily as to cause us to imagine that he did not desire to be tempted beyond his strength—"I would rather that the matter were arranged at once." Had the proof not been before our eyes, we could hardly have believed it; but there it was; the heart of the money lender had softened—the usurer had become a just man. He departed with many blessings, which, as he said, "were somewhat new to his ears."

And what had wrought this change? Amongst the various articles which the needy had deposited in the hard hands of James Hackett, who required security of some sort or other, from all who borrowed—amongst the securities was a picture. This picture had for years remained in what he called his "strong room." Time passed on—the painting belonged to a widow, who had never been able to redeem the pledge;—and as it occupied a good deal of space, it was removed up stairs, to make way for articles of greater value. Twice he had sent it to the auction mart, and it had been returned unsold. At last to get it out of the way he desired it to be hung in his bed-room, a huge apartment that had been the drawing room of an ancient house, a mysterious looking chamber, with long narrow windows, surmounted by oak cornices. I remember it well, for I saw it often—afterwards. Opposite the bed was hung the *widow's picture*; it extended nearly from one end of the room to the other. The subject the painter had chosen was that of Christ casting the Money Changers forth from the Temple. I have forgotten the artist's name; but it was finely handled. The stern severity in the Saviour's countenance was blended with a look of extreme sorrow, a grieving for the vices of mankind, while at the same time the reproach—"My house shall be called a house of prayer, but ye have made it a den of thieves"—seemed to break from his parted lips. One of the money changers, struck by sudden conviction, had fallen on his knees, while the others, hardened by traffic in sin, scowled in the distance. All the necessities of the composition assisted the general effect; yet all were subservient to "the Christ."

Now it so chanced that James Hackett was taken seriously ill, and the effect of this picture, upon which his eyes continually rested during the frightful paroxysms of his disease, as well as during his more rational moments, was such that he became possessed of the idea that the Saviour's reproof was levelled at himself.

"I had lived," he said—and I repeat his own words—"like the money-changers in the Temple; I cared no more for human feelings, than a slave-driver for human flesh; for though I had constantly gone to church, heard the scene read—and preached upon—still it never came home to me till then; I never *saw* it till then; we may forget words—but the 'moral of a picture' is always before us. I used to lay upon my pallet of mental and bodily suffering—until I imagined that the principal figure approached even to my bed side; and if I had not, when my fever abated, and my pulse beat less violently—if I had not then sought and found how I might lessen the reproaches which a troubled conscience—awoke by 'the moral of a picture,'—forced upon me, I should have either gone mad, or committed self-destruction."

He searched for and found out the widow from whom he had obtained the picture—and sent wealth into a dwelling where starvation had not only entered, but dwelt. He appeared almost desirous to rid himself altogether of his wealth, least he might again be entangled in its golden meshes. He even had the picture removed to the room where he transacted his business, least something might tempt him back to his old ways.

I will not disturb this plain and unadorned anecdote, by any comments upon it. It is one of many proofs of what great good may be effected by "THE MORAL OF A PICTURE."

ANNA MARIA HALL.

CHIT CHAT.

THE BRITISH INSTITUTION.—The Works of Art "for exhibition and sale at the British Institution" were received on the 13th and 14th of the month. From much that we have seen and heard, we believe the contributions to be as excellent as they are numerous; and that the public may anticipate a rare treat on and after the 9th day of February, when the rooms will be opened; the private view being as usual on the Saturday preceding. We have to acknowledge the receipt of several letters in reference to the Institution, containing complaints against the management of the gallery, of so grave a nature as to make us doubt that our "anonymous correspondents" can sustain any one of them by proof: we decline to publish them chiefly on the ground that, although full of strong assertions, in no one instance are we furnished with any FACT, the statements being so loose and general as to be capable of being met only by a flat contradiction. In one case only is there an approach to circumstance; and for this, if capable of being proved, we cannot for a moment question that the Directors will supply a remedy. The writer does not say if he has ever sought it through this channel. Charges of "favouritism," "partiality," and "hostility to particular parties," are easily made, and not so easily refuted. Opinion, after all, must be the only judge. Mistakes are, we know, frequently perceptible in this gallery; but we are loath to believe they have been, at any time, more than the results of accident, or, at the worst, wrong judgment. The Royal Academy, where the "Managers" are all artists, all known, and all, to a large extent, responsible for their acts, is continually exposed to similar accusations; and it would be too much to expect from gentlemen—who, however accomplished may be their minds, are not experienced and practised in art—that accuracy in determining merit, and that certainty in awarding its recompense, to which men schooled in criticism have never been able to attain. At the head of the Institution are a large number of individuals whose positions in society free them from the suspicion that they can be influenced by other than just, honourable, and generous motives. And if the parties to whom they, for a time, delegate power, are found to abuse it, there can be no doubt of their visiting the offender with such punishment as they may be enabled to inflict. We have felt it our duty to dwell upon this matter; first, in courtesy to our correspondents, and next because the hint may not be lost upon those whose business it will be to arrange the Exhibition. We shall of course look very closely—and we must add, with some suspicion—into the mode in which the Pictures shall have been distributed; and we cannot now avoid expressing alarm that, complaints being so very general, there must be some ground for them. We repeat our belief, as well as our hope, that they have not been wilfully incurred;—and that they will not be made hereafter.

THE ROYAL ACADEMY.—The election of members will take place on the 10th of February. There are three vacancies, caused by the deaths of William Wilkins, Esq., Architect, Charles Rossi, Esq., Sculptor, and Sir William Beechey, Painter. The laws of the Academy state, that a vacancy created before the 10th of November, shall be filled up at the next ensuing election. A member in the room of Mr. Hilton will not therefore be appointed until 1841.

THE DEATH OF WILLIAM HILTON leaves vacant a most important office in the Royal Academy. To follow after one so eminently qualified, and one who has done his duty in so exemplary a way, will be no gracious or very easy task. The prejudices of the students will be opposed to the successor, whoever he may

be. We believe the time is not come for declaring candidates, and all we can do is to speculate on the various rumours afloat in artistical circles. We have heard named, as the probable successor of Hilton, Messrs. Eastlake, Mulready, Etty, and Uwins. But the Academy have no power of compelling any member to undertake the office; and we fear the emolument is not sufficient to act as a temptation to men who are well employed in their profession. The duty is a constant and engrossing duty—it occupies much of every day, and almost the entire evening; so that he must be a great economist of time who can paint many pictures during the short and interrupted intervals which such a course admits of. The keeper must therefore make up his mind to sacrifice many objects of ambition, and much of public applause, for the more quiet testimony of his own conscience, and the knowledge that he is preparing the rising generation to take their stations on the theatre he is himself quitting.

THE EASTERN INSTITUTION.—We lament to record the death of J. S. Rixon, esq., the hon. secretary to this institution, to whose exertions we are mainly indebted for the recent attempt to encourage a love of art in the city, by the establishment of an annual exhibition in the eastern district of London. Our readers will recollect that we noticed it at some length in a former number. Pictures to the value of £300 were disposed of. An "Art-Union" was formed in connection with it, and £100 was collected. The drawers of prizes were Messrs. Tudgay, Ward, Hawkins, Christopher, J. W. Grey, and Miss Liddiard. The secretary, *pro tem.* informs us, he is led to believe their next season's exhibition will be much more attractive and effective than that which is just closed, but which was by no means unworthy of the "great metropolis," although, as a first experiment, there were difficulties to contend against that will not occur again.

TREASURY PRIZES.—The treasury minute which notifies the establishment of a uniform rate of postage throughout Great Britain, communicates the startling fact, that, in answer to the advertisement for "plans," by artists and others, no fewer than 2600 were submitted to "my lords" for selection. We learn, indeed, that although "many of them display much ingenuity," and all are "highly satisfactory, as evincing the interest taken by men of science in the measures now in progress,"—none of them were worth having. "Upon full deliberation, their lordships do not think it advisable to adopt any one of the specific plans, without modification and combination with other arrangements." Their lordships, however, have been so generous as to "reward" four persons from whose communications they "derived the greatest service;" and our readers will be amazed to learn, that the reward for contributing to work the national miracle—a change to which, except that wrought by steam, no wonder of the age can be compared, was—ONE HUNDRED POUNDS! It was the sum offered, and therefore none of the 2600 may complain. But we raise our voices against so pitiful and paltry an inducement to an invention upon which millions of revenue must annually depend; and which its projectors consider as calculated absolutely to revolutionize society. Unhappily, England has long been conspicuous for a most miserable economy in all that appertains to the arts; and, by a reckless extravagance in regard to matters far less worthy of national encouragement. Within the last six months £70,000 have been drawn from the Exchequer for repairing stables at Windsor. Four "men of science" have received each £100, and 2596 nothing, for suggesting the means of carrying into effect one of the most stupendous schemes of modern times! Was it likely that any really great mind

could have been directed to the discovery; or that of the four successful (!) candidates, the world should now hear something for the first and last time? It would be hard to deprive these gentlemen of the celebrity they have acquired; they are as follows:—we quote from the *Treasury Minute*—"the names being arranged alphabetically:"—(mighty distinction!) viz., Messrs. Bogardus and Coffin (who have acted together), Mr. Benjamin Cheverton, Mr. Henry Cole, and Mr. Charles Whiting."

THE DUKE OF WELLINGTON.—Another "national testimonial" is to do honour to the great captain of the age. We trust that the noblemen and gentlemen who are to controul the arrangements will take warning from the examples furnished them by recent "affairs" in the metropolis. An equestrian statue of the duke is to be erected in Edinburgh, as "an appropriate memorial for perpetuating the personal remembrance of his grace, and recording the gratitude and admiration of the Scottish nation." All parties joined in forwarding a project so honourable to the man and to the country. A large sum has been already subscribed for carrying it into effect. We shall see if they "manage these things better" in Scotland than they do in London. In Glasgow also a similar design is in progress. "A pillar commemorating the military virtues of the Duke of Wellington" is to be erected there. The city already possesses monuments to the memory of Nelson, Moore, and Watt.

SIR FRANCIS CHANTREY.—We learn from "the *Sheffield Iris*" that the great sculptor is about to build and endow a school for boys, in the neighbourhood of Norton, his native place, and that he is at present superintending the erection of a mausoleum for himself and family in the church-yard of the village in which he was born. Long may it remain unoccupied!

LORD FRANCIS EGERTON, one of the most liberal and judicious patrons of British art, has commenced the erection of a splendid mansion on his estate in Lancashire. For some time past the works of art, purchased by his lordship, have been scattered: many of them having been deposited for the present at Bridgewater House. We shall rejoice to find them collected under one roof, the more especially as the noble lord will then have additional motives for adding to them. His lordship is one of the few among our nobility who encourage sculpture, and no doubt his mansion will be so constructed as that the sculptor shall not only not be excluded from it, but his works exhibited to the best advantage.

CHARING CROSS "IMPROVEMENTS."—A meeting of the inhabitants of St. Martin's-in-the-Fields has been held, and a memorial framed and presented to the Commissioners of Woods and Forests, urging respectfully, but earnestly, the extreme necessity and great importance of completing the Charing Cross improvements. It was argued at great length that the National Gallery and the devastated site intended for Trafalgar-square, were, instead of being ornaments and architectural embellishments to the western metropolis, a disgrace to the locality.

WILKIE'S SPANISH PICTURES.—The Queen has been graciously pleased to lend to the Royal Scottish Academy, as additions to their approaching exhibition, two paintings by Sir David Wilkie. Those pictures, which not only belong to the crown, but form part of the ornaments of one of her Majesty's private apartments, are the "*Maid of Saragossa*," and the "*Guerilla Council of War*," two of the noblest and most successful efforts of the distinguished artist. They were painted soon after his return from Spain; purchased by his Majesty King George the Fourth, and placed in the royal collection. "*The Maid of Saragossa*" is well known from the admirable engraving of it recently published.

THE HAMILTON VASE.—A very interesting

discovery has lately been made, as regards this remarkable work of art; one of the national treasures in the British Museum. It had escaped the observation of all the learned writers who have before described it; and it is now proved that the suppositions of M. d'Hancarville, as to the subject of the representations upon it, are erroneous. M. Gerhard, on examining it, perceived a name over the head of one of the figures. He has since, by carefully cleaning it, discovered other names; thus changing the supposed theories of learned antiquaries into quite a different, and, of course, a true version. So precious did Sir William Hamilton esteem this vase, that when Sir Joshua Reynolds painted for him the fine whole-length portrait, now in the print-room at the British Museum, he introduced this vase in the corner. It is, if we except that miracle of art the Portland Vase, by far the finest one in the national collection.

DECORATIVE ART.—Great difficulty has been experienced in obtaining workmen capable of executing the artistical decorations required at Buckingham Palace, to fit it for the reception of our gracious Queen and her consort. Indeed it is understood, that the original intention with regard to the style and mode of decoration was of necessity abandoned in consequence. What is the "*School of Design*" about? Surely by this time something should be looked for from it?

RUBENS.—In the possession of the Demoiselles Kniff, at Antwerp, is a Rubens, which has never been out of the hands of their family since it quitted the artist's easel; perhaps it is now the only one in existence under such circumstances. It is of a nymph bathing, overlooked by a satyr. The nymph is in a crouching position. Its value is estimated at 3000 guineas, but no sum would induce its possessors to part with it, although perhaps at their death (and they are aged) it will be offered for sale. It is a work of the highest and rarest merit, and is in the best state of preservation, having been always kept in a case. The ladies are of the *ancien regime*, and have vowed that no stranger shall inspect their treasure, until the Prince of Orange again holds sway over Antwerp; consequently few strangers have had an opportunity of inspecting this most admirable work.

ENGRAVERS' INSTITUTE.—It has been frequently suggested to engravers to stir themselves with a view to establish an institution for the promotion of the interests of their art. A correspondent requests us to inform him whether any project of the kind has ever been seriously considered. Some time ago a prospectus was issued by some of our leading engravers, inviting the co-operation of the various members of the profession; whether it was coldly received, or fell to the ground from want of energy and perseverance, we cannot say; but of late we have heard nothing on the subject. We quote a paragraph from the prospectus:—

"The Art of Engraving, in addition to a comprehensive knowledge of form, and of light and shade, has some elements peculiarly its own, which have never yet been made the subject of strict analytical inquiry,—which elements, as far as regards the minutiae of individual objects (in point of execution), has been progressively refining from the period of the discovery of the Art to the present time. This Art, which is highly appreciated by the educated classes, and which only requires to have its productions seen to be appreciated by the least informed,—and which, in a commercial point of view, is of considerable importance, when the amount of capital annually embarked and constantly floating in it is considered, as well as the number of persons engaged in it,—this Art, so valuable as a means of extending civilization by refining the mind, is left dependent upon the energy of individual character; but by a judicious union of its professors, having for their object the improvement of its principles, might be rendered at the same time a medium for advancing the interests of its professors, and be the means of diffusing a more correct taste to the public at large."

The prospectus proceeds to state "if its professors place themselves before the public as a body, having for their object the improvement of their art, they would by that means have assigned to

them such a rank in the list of public institutions of their country as the merits of their art would justly entitle them to." Possibly the insertion of these remarks may produce such information as our correspondent requires. It is singular, and not very creditable to British engravers, that the art stands almost alone, unprovided with any institution for the study of its principles. There cannot be a doubt that if proper exertions were made, the complaint would be at once and easily removed.

MONUMENT TO CHATTERTON.—The foundation stone of a monument to the memory of Chatterton, the "marvellous boy who perished in his pride," was laid on the 13th of November, near Redcliff church, Bristol. Our readers will no doubt call to mind the famous epitaph on the author of "*Hudibras*,"—

"He asked for bread, and he received a stone."

MONUMENT TO THE EMPEROR ALEXANDER.—The column to the Emperor Alexander recently erected in St. Petersburg, is 135 feet high, without the figure which surmounts it; it is constructed of blocks of marble of enormous dimensions,—one of them is no less than 84 feet by 12½ feet in size. The whole cost of this monument was £400,000 sterling. These "barbarians" of the North will find it difficult to believe that in civilised and wealthy England we cannot raise a twentieth part of the sum to rear a monument to the great naval hero of the age and country; and that much less than a moiety of it is refused for the erection of a structure, in which British merchants will be expected to meet for centuries to come.

THE ENGRAVED WORKS OF SIR DAVID WILKIE, R.A.

It is not our design to present to our readers either a memoir, or a criticism on the works of this distinguished and accomplished painter, to whom the suffrages of his contemporaries, the voice of the public, and the assent of foreigners, have assigned the first station among the artists of the age. Long may it be before his life becomes the property of history; and his biographer is called upon to detail the honourable career of one, who in his labours to achieve greatness, has been as much respected as admired; and who has ever been as conspicuous for integrity as for genius. Our object is to supply a list of the engravings from his pictures. The list comprises a large proportion of his productions; and nearly all those that were executed prior to that change of style, in reference to which there are two very opposite opinions. We may preface our catalogue by stating that Sir David was born in the year 1785, at Culter, in Fifeshire; a parish of which his father was minister for upwards of thirty years. Having manifested, very early, a talent for drawing (some juvenile essays of his are still preserved)—he was sent to the Academy then established in Edinburgh, under the direction of Mr. Graham. In 1805, he removed to London. In 1806, he exhibited, for the first time, at the Royal Academy. He became an associate in 1810, and was elected a member in 1812. These brief data are necessary, in order properly to understand the list we append. We have arranged the pictures (as nearly as possible) according to the periods at which they were produced; and accompanied them with the dates of the engravings, noting, by the way, such remarks as may appear desirable. We commence with, we believe, one of the very earliest of his works, although one of the latest to pass under the hand of the engraver.

THE RECRUIT: engraved by Charles Fox, 1808. This subject has been usually named "*The Bounty Money*." It is now in the possession of John Greaves, Esq., of Irlam Hall, Lancashire.

***THE BLIND FIDDLER**, 1806: eng. John Burnet, 1811. It was painted for Sir George Beaumont, who bequeathed it to the National Gallery. [The collector should notice that the finest proofs were taken before putting the cross-hatchings on the boy's hat.]

VILLAGE POLITICIANS, 1806: eng. Abraham Raimbach, 1814. Painted for the late Earl of Mansfield, at the price of 30 guineas.

***ALFRED IN THE NEATHERD'S HUT**, 1806: eng. James Mitchell, 1828. Painted for Alexander Davison, Esq., and purchased at the sale of his pictures by Messrs. Hurst and Robinson. It is now in a private collection at Manchester.

THE RENT DAY, 1807: eng. Abraham Raimbach, Painted for the late Earl of Mulgrave: sold at the sale of his Lordship's pictures by Christie, for £787 10s., and bought in by the family. The children introduced are portraits of the Noble Lord's children.

***THE CARD PLAYERS**, 1808: eng. C. G. Lewis, 1838. Painted for the late Duke of Gloucester, for 50 guineas. After the death of his Royal Highness, it was purchased by Charles Bredel, Esq., for 500 guineas.

***THE JEW'S HARP**, 1808: eng. John Burnet, 1809. Originally in the possession of the Duke of Marlborough, and sold with other effects at White-Knights. It is now in the possession of W. Wells, Esq., of Redleaf. [The early proof impressions are extremely scarce, particularly those which have an error in the spelling of the publisher's (Colnaghi) name; the letter A being omitted.]

THE ONLY DAUGHTER, 1808: eng. F. Engleheart, 1838. This picture, which originally bore the title of the "Sick Lady," was painted for the late Dowager Marchioness of Lansdowne, was sold after her death by public auction, and purchased by Mr. Moon, the printseller, for the sum of 275 guineas.

***THE CUT FINGER**, 1809: eng. Abraham Raimbach, 1819. Painted for Lady Whitbread: now in the possession of W. H. Whitbread, Esq. Lord Mulgrave had a finished sketch which sold for £157 10s.

THE VILLAGE FESTIVAL, 1811: eng. W. Finden, in the large work of the National Gallery; also on a larger scale by C. G. Lewis. There is also a finished outline of it in Young's Angerstein Gallery, and a small print of it in Jones's National Gallery. It was painted for the late John Julius Angerstein, Esq., and purchased with his collection, for the National Gallery, after his death.

THE WARDROBE RANSACKED, 1810: eng. E. Finden, 1830. The print was published in the "Amulet." The original picture was painted for the Earl of Mulgrave. It is now in the possession of the Marquis of Lansdowne. The subject was painted of a larger size for the late Lord De Dunstanville.

GIPSEY WOMAN AND CHILD, 1810: eng. Henry Meyer, in mezzotint; and line for the "Amulet," by Robert Graves, A.R.A. The picture is in the collection of John Greaves, Esq., of Irlam Hall, Lancashire.

DISTRAINING FOR RENT, eng. Abraham Raimbach, 1828. Originally purchased by the British Institution, by whom it was sold to the engraver, who disposed of it to Wm. Wells, Esq., of Redleaf, in whose collection it now is.

RAT HUNTERS, 1811: eng. James Mitchell, 1830. From the original diploma picture presented to the Royal Academy. A beautifully finished sketch of it was in Lord Mulgrave's collection; and is now in that of Francis Du Roveray, Esq.

BLIND MAN'S BUFF, 1812: eng. Abraham Raimbach, 1822. Painted for his late Majesty, George the Fourth.

DEATH OF SIR PHILIP SYDNEY: eng. Abraham Raimbach. A small book print; engraved for a privately printed book. Impressions are extremely scarce.

THE CLUBBISTS: eng. W. Raddon, 1832. It was previously engraved on a small scale for Mr. Leigh Hunt. [A very beautiful and highly finished drawing of the subject is in the collection of G. B. Windus, Esq.; and the original painting was in the collection of W. Catley, Esq.]

THE NEW COAT: eng. A. W. Warren, 1832. This was also previously engraved on a small

scale for Mr. Leigh Hunt. The original is in the possession of W. Stodart, Esq.

SKETCH OF THE HEAD OF THE LATE DUKE OF BUCCLEUCH: eng. C. F. Lewis. This is an imitation of the drawing, and is a private plate.

THE BAGPIPER: eng. E. Smith. Painted for the late Sir Francis Freeling, Bart. Sold by Christie after his death, 1837; purchased by Robert Vernon, Esq., for £116 11s.

***THE LETTER OF INTRODUCTION**, 1813: eng. John Burnet, 1823. The original is in the collection of Samuel Dobree, Esq.

DUNCAN GRAY, 1814: eng. F. Englehart, 1828. There is a smaller plate engraved for a privately printed collection of Scotch songs, edited by George Thompson. Engraved by the late Mr. Ranson. The original picture was painted for Lord Charles Townshend, and was sold at the sale of his choice collection, by Messrs. Christie and Manson, and purchased by John Sheepshanks, Esq., of Blackheath.

***THE RABBIT ON THE WALL**, 1816: eng. John Burnet, 1821. The original is in the collection of John Turner, Esq., of Clapham.

THE BREAKFAST TABLE: eng. C. W. Marr, 1824. Slightly engraved for Young's Stafford Gallery. The original is now in the collection of the Duke of Sutherland.

THE ERRAND BOY: eng. Ab. Raimbach, 1825. In the collection of Sir John Edward Swinburne, Bart.

***THE ABBOTSFORD FAMILY**, 1817: eng. Robert Graves, A.R.A., 1827, and also engraved in small for the "Bijou," by W. Worthington. Painted for Scott's friend, Sir Adam Ferguson. It represents Sir Walter, his two sons, his lady, and two daughters, Sir Adam, and Tom Purdie, his shepherd.

***THE PENNY WEDDING**, 1818: eng. James Stewart, 1832. Painted for his Majesty George IV. The picture was originally entitled the "Scotch Wedding," and there were about six impressions taken from the plate, with that title, and the date 1829.

***THE READING OF THE WILL**: eng. John Burnet, 1825. Painted for the late King of Bavaria; sold with his pictures after his death, and purchased for the Munich Collection.

THE FUNERAL SERVICE: eng. W. Finden. Representing the interior of a Scotch church. A small picture, in possession of Mr. Hodgson, Pall Mall; it was engraved for Mr. S. Carter Hall's "Book of Gems."

THE BROKEN JAR: eng. Charles Warren, 1822. Published in Mr. Peter Cox's poem of the "Social Day."

THE DORTY BAIEN: eng. James Mitchell, for the "Amulet," 1830, to illustrate a little poem by the Rev. William Wilkie, D.D. The original is in the possession of Sir Willoughby Gordon, Bart., G.C.B.

THE KNIFE GRINDER: eng. Edward Finden. Published in the "Friendship's Offering." The original was in the collection of the late General Phipps, the brother of the Earl of Mulgrave.

GUESS MY NAME, 1821: eng. Edward Smith, 1829. The original is in the collection of Frederick Perkins, Esq.

***CHelsea Pensioners** reading the Gazette of the Battle of Waterloo, 1822: eng. John Burnet, 1831. Painted for his Grace the Duke of Wellington. There are several very beautifully-finished sketches in existence of this *chef d'œuvre*; one of especial excellence was sold with the collection of James Vine, Esq., at Messrs. Christies' for £200.

STUDY FOR "COMMODORE TRUNNION", taken from an old Greenwich Pensioner, 1823: eng. F. C. Lewis, 1826. An extremely bold and spirited drawing.

THE GENTLE SHEPHERD, 1823: eng. James Stewart, 1828. The original is in the possession of the Right Hon. Sir Robert Liston, K.B.

THE SMUGGLERS INTRUSION, eng. 1824: F. Bacon, 1838. Engraved for Finden's "Royal Gallery of Art." From the original in the collection of Sir Robert Peel, Bart.

***THE PARISH BEADLE**: eng. Abraham Raimbach, 1834. Painted for Ridley Colbourne, Esq., now Lord Colbourne. There is a very beautiful little lithographic print from the original study, of the "Boy carrying the Monkey," executed by Richard Lane, Esq., A.R.A.

THE PREACHING OF JOHN KNOX before the Lords of the Congregation in St. Andrew's, 1559: eng. George T. Doo, 1838. The original is in the collection of Sir Robert Peel, Bart. [The collector should observe that the very finest proofs are before all letters, and before the words "Printseller to the Duchess of Kent," above bottom margin of the plate.]

***THE PEDLAR**, 1815: eng. James Stewart, 1834. In the possession of Mrs. Baillie, widow of the late Dr. Matthew Baillie.

SHEEP WASHING, 1818: eng. W. Finden, 1839. Remarkable as the only landscape by the master. The picture is in the possession of Sir Thomas Baring, Bart.

THE FIRST EARRING: eng. W. Chevalier, 1838. In the collection of his Grace the Duke of Bedford.

***PORTRAIT OF SIR JOHN LESLIE**, late Professor of Natural Philosophy in the University of Edinburgh: eng. John Horsburgh, 1838. Engraved for Dr. Dibden's "Northern Tour," from the original in the possession of Robert Ferguson, Esq., M.P.

THE GENTLE SHEPHERD, 1824: eng. James Stewart, 1830. In the collection of his Grace the Duke of Bedford.

***PORTRAIT OF SIR WALTER SCOTT**, 1824: eng. Edward Smith, 1831. It is also engraved on a smaller scale, by Mr. Smith, 1829, in Mr. Cadell's publication of the Waverley Novels, in which series the following are also to be found, after Wilkie:—**THE EXAMINATION OF CUDDIE HEDRIGG'S MOTHER**: eng. Robert Graves, 1830;—**STUDY OF OLD MORTALITY** (from a Drawing): eng. F. Engleheart, 1830;—**GROSVFREY HUDSON AND PEYERIL IN PRISON**: eng. Charles Fox, 1831;—**HENRY WARDEN AND THE SUB-PRIOR**, from the Abbot: eng. C. Fox, 1830.

PILGRIMS BEFORE THE MADONNA, with Figures Piping: eng. C. Rolls, 1829. Painted during the Painter's foreign tour.

PRINCESS DORIA PANFILI Washing the Feet of the Pilgrims at the Hospice of Santa Trinita dei Pellegrini: eng. Charles Heath: engraved for the "Keepsake" of 1830. Also painted during the Painter's foreign tour.

THE SPANISH PRINCESS, 1828: eng. Robert Graves. Painted during the residence of Wilkie in Spain—the title is a fanciful one—the portrait being taken from the daughter of the painter's host—published in the "Forget-me-Not."

THE SPANISH MOTHER: eng. Abr. Raimbach, 1836. The original is in the collection of Sir William Knighton, Bart.

THE MAID OF SARAGOSSA: eng. Samuel Cousins, A.R.A., 1837. "The most capital of the painters' Spanish pictures." In the collection of her most gracious Majesty.

Etchings by SIR DAVID WILKIE.

[Sir David Wilkie has, like many of the old masters, occasionally given to the world a few original etchings; some years since seven were published in a portfolio; but the others have only been given to his most intimate friends.]

Small Etching of a Woman Reading a Letter at a Window, a Woman with a Child standing before.

Small Etching of a Boy holding a Bowl, two others seated on the Ground, a Dog on the right corner.

Group of Three Figures, two Boys having their knees on the ground, a Man in middle is in a slouch hat, apparently disengaging something from their hands.

Old Woman at a Cottage Door, another speaking to her, with a Child on her arm, dated 1820.

Study for the Reading of the Will, dated 1819.

Group apparently intended for "The Searching for the Will."

Dutch Woman and Child—the Woman is seated in an old-fashioned chair—the Child stands on a table, and near him is an earthenware Jug, dated 1820.

Interior of a Chapel in a French Church; the principal figure is an old Woman kneeling, her hands resting on the back of a Chair, dated 1814.

Head of an elderly Man, his hands clasped, resting on the top of a stick.

* [The Engravings marked with a Star were published by Messrs. Hodgson and Graves, Pall Mall.]

REVIEWS.

THE CHURCHES OF LONDON. A HISTORY AND DESCRIPTION OF THE ECCLESIASTICAL EDIFICES OF THE METROPOLIS. WITH BIOGRAPHICAL ANECDOTES OF EMINENT PERSONS, &c., &c. By GEORGE GODWIN, JUN., F.R.A. and F.S.A. Publisher, C. TILT.

THIS work, to which, when in progress, we referred in a previous number of our magazine, is now completed, and forms two handsomely illustrated volumes, not less interesting to the general reader (from the varied and pleasing nature of the remarks and notices introduced), than they are valuable as books of reference. Every church within the walls of the city of London—and they are seventy-five in number—is illustrated, both with regard to its history, its architecture, and its accidental associations, so that when the work is continued into Westminster, Southwark, and the suburbs, as the preface hints it will be, it will form a perfect ecclesiastical history of our enormous capital—a capital without its compeer in the modern world, in size and far-reaching relationships, indeed probably not second to old Rome herself, wonderful as are the accounts which have come down to us of this leviathan among nations, when in her palmy state.

The information concerning the habits and manners of our forefathers and the state of London in earlier times, which opens upon us in tracing the history of the churches, is singularly ample. Mr. Godwin, in one of his introductions, observes, "The respect and reverence with which buildings appropriated to the services of religion have ever been regarded (even when dedicated to an 'unknown god') have preserved many of them to the world, as great connecting links in the history of nations, where all other records have been destroyed. The oldest remaining monuments of any people, whether in Mexico, Egypt, India, Greece, or Rome, are their temples; indeed, in many cases, as we have said, they are the only evidence left of what *has* been. In modern England the sites once dedicated to a sacred purpose have continued to the present time, except in some few instances, to preserve that purpose; for, as the original structures were destroyed by time or accident, others were erected in their stead; and they have thus become stationary points in the local history of our country, and serve, where all else is changing, as land-marks of the greatest value to the antiquary and topographer." The history of the propagation of the Gospel connects forcibly the present with the future; the edifices which have been erected for its advancement link the present with the past. We sincerely hope that Mr. Godwin will speedily carry out his intention to the end, and in the mean time we cordially recommend to our readers the work before us, which, it need hardly be said, is perfect in itself. The illustrations, drawn by F. Mackenzie, and engraved by Le Keux and others, are in the first style of this department of art.

PORTRAITS BY COUNT D'ORSAY. PUBLISHER, MITCHELL, Bond-street.

These correct and elegant profiles have long been known to, and admired by, those who have been permitted to look over the sketches which the accomplished artist produces with marvellous rapidity and fidelity. To the accuracy of the likenesses we can bear testimony. Here is Theodore Hook, whose wit, like that of Jack Falstaff, has sufficient vitality to enliven twice as much "solid flesh;" the resemblance is striking, the eye having the peculiar "look out" that always strikes us as so remarkable in the author of "Sayings and Doings." The sketch of Sir Lytton Bulwer is more like than any portrait we have seen of the author of "Pel-

ham," but the hair is (to use the expression of an old lady friend of ours) "too wiggified;" and no profile can possibly give the full, liquid, sensibility, that render his eyes so eloquent: the chiseling of the nose and lips is perfect. The dense brow and earnest look of "Thomas Carlyle" are powerfully depicted; and Mr. Richard Milnes has much reason to be satisfied with his portrait. We are especially glad to see our friend "Jordan" among the group, looking not so scared, so scattered, as is his wont; his face has a well-behaved expression that be sure will not last. It is an excellent likeness of the just and yet generous critic, to whose "Gazette," during a long series of years, so many a young author has been indebted for encouragement, and its frequent follower, popularity. The ample brow and keen sarcastic features that evince the very bitterness of refinement in "Walter Savage Landor" are finely given. And, no doubt, "Albany Fonblanque" will recognise himself with feelings of sincere gratitude to the Count, who has preserved the likeness, and yet made a pleasing picture; the natural genius of the face gave him the power to make an intellectual one. We hope this work will be continued; it is one of great interest, and we only regret that a short memoir is not appended to each portrait. The world likes to know something of the persons of men with whose works they are familiar. It is pleasant to contrast or compare the countenance with the productions. We need not say that Count D'Orsay is not an artist by profession; he is one, however, in fact; his pencil is exceeding graceful and effective; he is, moreover, a sound judge of art; and the talent he possesses, in perfection, of catching the character as well as the features of his "sitter" is a very happy one. When these likenesses were taken, we believe he had no intention of giving them to the public. We rejoice that he has placed them within our reach, and hope the series will be so enlarged as to include all the intellectual men and women of the age and country.

THE LADIES' FLOWER GARDEN; by Mrs. LONDON. PUBLISHER, SMITH, Fleet-street.

Thirteen numbers of this beautiful periodical have already been given to the public, and the present number is amongst the most beautiful of them all. As a work of art, it is unsurpassed by any publication of the class; and the name of the author is a sufficient guarantee for the accuracy of its botanical arrangements.

A VOICE FROM A PICTURE; by a Female Artist of the Present Day. PUBLISHER, BOOTH.

A voice from a picture!—If the painted canvass could relate its experience, the tale would be, indeed, composed of mingled emotions. What hopes, what disappointments, it would record;—success frequently delayed until the heart was crushed, if not broken! Patronage, extending its jewelled hand to support the pall and wave the plume—when half the expense lavished upon the funeral would have saved the victim from the grave! This *has* been—may it never be again! The Lady who has sent forth this volume feels, and thinks, and executes in a superior manner, and is herself an artist of considerable merit. It is not often that the pen and pencil are wielded with equal grace and firmness. Few lovers of "the art that can immortalize" but may derive pleasure from the perusal of its pages; and the drawing which accompanies 'The Voice' is an admirable specimen of the artist's power both in design and lithography. It proceeds, we understand, from the pen of Mrs. Arnold, whose former name—Harriet Gouldsmith—is an honourable and a distinguished one in art. We cannot doubt that much of her story is the result of actual experience. The idea of making a picture tell its history is not new; but it will bear a new treatment.

TO CORRESPONDENTS.

We again repeat that "the ART-UNION" has been, and will be, invariably published on the morning of the 15th of each month. If any delay, or irregularity, should occur in the delivery, we shall be much obliged by being informed of it. But it will be always desirable to point out the channel through which it is usually procured.

No. 3 may be procured from the publisher. It was reprinted two months ago; the agent could not have applied for it at the office; if T. M. will favour us with his address it shall be forwarded to him.

The eleven monthly numbers of "the ART-UNION" are now bound together, and the volume may be obtained at the office, No. 1, Catherine-street, Strand. A very few copies remain on hand; and it is more than probable that, in a month or two, there will be none left. Early application should, therefore, be made for it by those who may require it.

It was long ago our duty to state that for the introduction of greater excellence in wood engraving into modern books, we are mainly indebted to Mr. Edinham Wilson, the publisher. The little volume of "A Story without an End," which contained several of the earliest and best productions of Mr. Harvey's pencil, was revised and published by him. In our article on Wood-Engraving, we omitted to state this fact; and it, thus doing justice—"better late than never"—to his enterprising spirit and good taste, we in part discharge a debt owing to him by ourselves and the public.

We are compelled to postpone the publication of a letter concerning the results of the exhibitions in Liverpool and Manchester. It is in type.

We thank A. T., B. A. for his suggestion; and will endeavour to adopt it. But there are difficulties in our way, not easy to be overcome. We must, according to Mrs. Glasse "first catch our hare."

We regret that we cannot comply with the wish of "a young artist." To do it effectually would be to occupy considerable space; and unless it were done effectually, it would be useless.

M. N. The Graphic Society was first established in 1833.

VIGILANS. We shall avail ourselves of his hints next month, when it will be our duty to notice the British Institution.

We have no right to interfere in the dispute between "B. B." and an artist. We could not do so without going considerably out of our way.

Our advice to L. P. is to consider "the first loss the best." He has no remedy at law; and if he had, the remedy might perhaps be worse than the disease.

If the project of "an amateur" is at all in a forward state, we shall be glad to co-operate with him. But until his plans are matured, we cannot assist him.

A. B. Certainly not.

We are much indebted to C. D. for a communication "on the Fine Arts as subservient to religion." We must, however, lay it aside for the present; inasmuch as we are collecting facts to illustrate theory, by procuring information as to what churches of the metropolis contain pictures. We shall thank C. D. for the continuation he promises.

M. P. For any provincial newspapers that contain matter concerning the Fine Arts, we shall be much obliged.

"AN AMATEUR. Liverpool." has our best thanks. We are tempted even at the risk of being charged with presumption, to extract the following passage from his letter; because it contains a *fact*; and because it so greatly encourages us to labour. The statement is the more cheering as it comes to us anonymously; and we have not the smallest idea to whom we are indebted for so gratifying a compliment:—

"TO THE EDITOR OF 'THE ART-UNION.'
SIR,—Allow me to congratulate you as well as all lovers and patrons of Art, upon the success which has attended your laudable and praiseworthy exertions in completing the 1st Volume of your excellent Journal. I am satisfied it is only necessary to be known in order to be duly appreciated; and I cannot allow this opportunity to pass without alluding to the beneficial influence it has had upon us in this part of the country. Its valuable contents have already given rise to several private collections of paintings; and one gentleman in particular, who always objected to subscribe to our Artists' Fund, has in consequence of perusing your journal, promised to give us an annual subscription, and to do all in his power to further the interests of the Institution."

THE TWO TESTIMONIALS.

In the pillar to NELSON how pleasant to trace
A mistake that enlightens us more than a volume!
What a blunder was that which a sailor would place
Where a soldier should be—at the head of a column.

Sure the WELLINGTON arbiters will not let slip
So apt an occasion for humbling the nation;
But will place man and horse on the deck of a ship,
And exhibit the Duke—with a new DECK-ORATION.
G. C. B.

NEW ASSOCIATION

FOR THE

PROMOTION OF THE FINE ARTS IN SCOTLAND.

THE Merits of the above Association have been so thoroughly canvassed and approved of by the Art-Union already, that it is only necessary to say, that Prospectuses of it may be had, and Subscriptions to it, received, by the following Gentlemen, in London, until the 3rd of February, when the lists will close:—

Messrs. REEVES & SONS, 150, Cheapside.
Messrs. HODGSON & GRAVES, Pall Mall.
Messrs. ROBERTSON & MILLER, Long-acre.
Mr. JOSEPH THOMAS, 1, Finch-lane.
Mr. T. ROWNEY, Rathbone-place.
Mr. TRESS, 1, Princess-street, Wilson-street, Finsbury-square.
Mr. J. G. FENNILL, 20, Queen's-row, Walworth.

The Prizeholder is entitled to select himself, or to authorise the Committee of Taste (appointed for the purpose), to act for him, in selecting to the amount of his Prize (or to a higher amount, if he wishes to add to it), any Picture which is exhibited in either of the Edinburgh Exhibitions, whether painted by a Scotch, English, or any other Artist.

S. HUMBLE, Secretary.

Effects of the late Right Hon. Sir Herbert Taylor, Bart., deceased.

MESSRS. CHRISTIE and MANSON respectfully inform the Nobility and Public that they will SELL BY AUCTION, early in APRIL (by order of the Executors), the LIBRARY of MODERN BOOKS, many of them choice Copies, in beautiful condition; comprising the Publications of the Society for Oriental Translations, Books of Prints, and Prints in the Portfolio; also, a portion of the Collection of Pictures, Musical Instruments, richly-mounted Sabres, and other Arms; China, Marbles, and various interesting objects; the property of the Right Honourable General SIR HERBERT TAYLOR, Bart., deceased, and removed from St. Katherine's Lodge.

** Further notice will be given.

WORKS OF SIR ROBERT STRANGE.

MESSRS. CHRISTIE and MANSON have the honour to announce to the Collectors of fine Engravings that they will SELL, early in FEBRUARY, by order of the Proprietor, the remaining portion of the choice PROOF and EARLY IMPRESSIONS of the WORKS of this celebrated Engraver, consisting of the remaining Proofs of Charles the First in his Robes, the St. Jerome of Correggio, the Danae of Titian, the Venus of Titian, the Magdalen of Correggio, the Cleopatra of Guido, Esther and Hagar, both after Guercino, the St. Cecilia of Raphael, the Offspring of Love and Fortune, by Guido; with the three remaining complete Sets of the Works of Sir Robert Strange, half-bound Russia.

The Collection of Antiquities of the Right Rev. the Bishop of Lichfield, deceased.

MESSRS. CHRISTIE and MANSON have the honour to inform the Connoisseurs and Public, that they will SELL BY AUCTION, at their Great Room, King-street, St. James's-square, on WEDNESDAY, FEBRUARY 12, at One o'clock precisely (by order of the Executors), the whole of the very interesting Collection of Antiquities, Etruscan Vases, and the Cabinet of Roman and Greek Coins, of the Right Rev. the BISHOP of LICHFIELD, deceased, and removed from the Episcopal Seat, Eccleshall Castle: comprising several very beautiful painted Etruscan Vases, particularly one of unusual size and interest relating to the Athenian Games; various Antiquities discovered in Magna Græcia; Cinerary Marbles, and other Fragments; also Etruscan Altars of high interest; Gold Ornaments, from Herculaneum and Pompeii; some Babylonian Cylinders, and Egyptian Antiquities, and engraved Antique Gems. Also the small Cabinet of Roman Imperial Coins, in large and middle, brass, silver, and gold; and silver Coins of Greek Cities; together with a few English Coins and Medals.

The Collection may be viewed three days preceding, and Catalogues had.

The Valuable Collection of Pictures of John Cumberland, Esq.

MESSRS. CHRISTIE and MANSON respectfully inform the Connoisseurs and Public, that they will SELL BY AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, FEBRUARY the 1st, that portion of the very valuable COLLECTION OF PICTURES of JOHN CUMBERLAND, Esq., which has, of late years, proved so attractive a department in the Exhibitions of the celebrated Colosseum. The Collection presents an interesting and varied display of the works of the Great Masters of the Italian, Spanish, French, Flemish, and English Schools; amongst which is a Gallery Picture by Guercino, from Lord de Clifford's collection; The Bacchanal, by Titian; The Necromancer, by Rembrandt; The Virgin Child and St. John, by Murillo; a Fragment of the celebrated picture of Susanna, by Correggio; The Presentation, a fine composition, by Fra Bartolomeo; and the works of the following great Masters:—

Raffaello,	V. Dyck,	Netsches,
Domenichino,	V. der Helst,	Artisiz,
Carracci,	Rubens,	Le Brun,
Cigoli,	Schoevarts,	Greuze,
S. Rosa,	Elsheimer,	Boucher,
Tiepolo,	De Wit,	De la Croix,
Zuccarelli,	Wynants,	Boys,
Tintoretto,	Backhuysen,	Buss,

The Collection may be viewed three days preceding the Sale, and Catalogues had.

CORONATION.—MADAME TUSSAUD and SONS invite their Patrons to VIEW their NEW GROUP, got up in the first style of splendour, in honour of the occasion, consisting of Likenesses (in full Coronation Dresses of British Manufacture) of her Majesty in her Robes of State, the Duchess of Kent, Dukes of Sussex and Cambridge, Earls Grey, Melbourne, and Normanby, Lord Lyndhurst; and Martin Luther.

Bazaar, Baker-street.—Open from Eleven till Dusk, and from Seven till Ten at Night.—Brilliantly illuminated at Eight.

Admittance, One Shilling.

MADAME TUSSAUD'S MEMOIRS, just published, 5s.

This day is published, in three vols. post 8vo.,

MARIAN, OR A YOUNG MAID'S FORTUNES.

By Mrs. S. C. HALL.

London:—H. Colburn, Great Marlborough-street.

Elegantly printed, in 1 vol., post 8vo., price 9s. in cloth,

GRAY'S ELEGY IN A COUNTRY CHURCHYARD. Each Stanza illustrated with an engraving on wood, from 33 original drawings expressly made for the volume by the most eminent artists.

A Polyglot Edition of this Volume, with inter-paged Translations in the Greek, Latin, German, Italian, and French Languages. Price 12s.

"A volume of almost unique embellishment."—*Morning Herald*.

John Van Voorst, 1, Paternoster-row.

In post 8vo., with 23 Illustrations, 12s. cloth,

RURAL SKETCHES. By THOMAS MILLER, Author of "Beauties of the Country," "Royston Gower," &c."We have never met with anything of a similar character to 'Home Revisited,' the opening paper, which has touched and delighted us so much."—*Literary Gazette*, April 27."This volume is in its style as 'fresh as hawthorn buds.' It is a pleasant book sans apology or qualification. Some of the woodcuts deserve great praise, equally for the design and execution."—*Athenæum*, April 27.

John Van Voorst, 1, Paternoster-row.

Just Published,

THE PLAINS OF TROY. By HENRY W. ACLAND, Esq., of Ch. Ch. Oxford. Illustrated by a PANORAMIC DRAWING, 78 inches by 64. Engraved by F. C. LEWIS. (Taken on the spot during three visits to the Throad with the English and Turkish Fleets in the year 1838); and by a Map (constructed after the latest Survey). Mounted and in Folio. Price £1 11s.

Wyatt and Son, Oxford. London: Hodgson and Graves; Ackermann and Co.; Colnaghi, Pall Mall East; Rivington, 3, Waterloo Place; Payne and Foss, 81, Pall Mall; and Hatchard and Son, Piccadilly.

Just published, price £1 1s.—Proof Copies, £1 11s. 6d.,

FLOWERS OF INFANCY; or, Scenes of our Early Days. By WOOLNETH, Historical Engraver to the QUEEN; containing a series of highly-finished subjects, illustrated by appropriate verses, in which there is an endeavour to represent some of the most touching incidents of Childhood, and to interest those higher sentiments and feelings so dear to the most amiable mothers and the best societies. Dedicated, by permission, to her Royal Highness the Duchess of Kent.

Ackermann and Co., Strand; Mr. Woolneth, 2, Linden Grove, Kensington.

With 46 original Illustrations, price 8s. 6d. demy 8vo. cloth,

A HISTORY OF BRITISH REPTILES. By THOMAS BELL, V.P.R.S., F.L.S., V.P.Z.S., Professor of Zoology in King's College, London. A few copies have been printed in royal and imperial 8vo."These remarks apply to each of the subjects which are contained in this very desirable volume, and place it upon a footing which will justify its admission not only into the library of the naturalist, but into that of all who are attached to the fine arts. The production of works like this will create a new era in publication."—*Morning Herald*.

John Van Voorst, 1, Paternoster-row.

Bound in cloth, gilt edges, price 2s. 6d.,

THE HAND-BOOK OF SWINDLING. By the late CAPTAIN BARABAS WHITEFEATHER, late of the Body-Guard of his Majesty King Carlos; Trustee for the Protection of the River Thames from Incendiarists; Principal Inventor of Poyais Stock; Ranger of St. George's Fields; Knight of every Order of the Fleece; S.C.A.M.P. and C.U.R. With Illustrations by Phiz.

Chapman and Hall, 186, Strand.

COLONIAL MAGAZINE (No. I.), Edited by ROBERT MONTGOMERY MARTIN, Esq."This is a solid and able publication, which will be of infinite value both to the mother-country and to those wonderfully-extensive colonies which are carrying the English language and civilization from pole to pole."—*Literary Gazette*."We commend the 'Colonial Magazine' to the intelligent and patriotic, as likely to guide them in the pursuit of that knowledge so essential to the full development of the vast resources of our numerous colonies."—*The Parthenon*."This Magazine will suit every one who has really at heart the welfare and happiness of his country."—*Sheffield Patriot*.

ADVERTISEMENT for No. 2 of the COLONIAL MAGAZINE must be forwarded to the Publishers by the 20th inst. Bills (3000) by the 24th. To all persons desirous of bringing their productions under the notice of the wealthy and intelligent at home and abroad, but particularly to Merchants and Manufacturers, not usually in the habit of advertising, anxious to form new connexions, agencies, &c. &c., this Magazine especially recommends itself. Advertisers are requested to send by post direct to Fisher, Son, and Co., Newgate-street, London.

This day is Published,
Price Five Shillings, neatly bound in cloth, uniform with the Standard
Novels,

**MEMOIRS OF THE EXTRAORDINARY MILITARY
CAREER OF JOHN SHIPP**, late a Lieutenant in her Majesty's
87th Regiment. Written by Himself. A new Edition. Three Volumes
complete in One.

London: Thomas Hurst, 5, St. Paul's Church Yard.

A PORTRAIT OF THE REV. JOHN LODGE, M.A.,
Librarian to the University of Cambridge, and Rector of Anderby-
cum-Cumberworth, in the County of Lincoln, F.P.S., F.G.S., &c., &c., is
just published by J. DIMMOCK, Printseller, Cambridge.

The Engraving is beautifully executed in Mezzotinto, by J. Egan; from
a Painting by Mr. F. Walmisley.

French Proofs, £1 1s.; Proofs before letter, £2 2s.; Autograph Proofs,
India Paper, £3 3s., of which only a limited number will be taken. Size,
12 by 15 inches high.

Subscribers' names received in London, by Messrs. Ackermann, 96,
Strand; and Mr. Moon, 20, Threadneedle-street.

In Fifteen Monthly Numbers, One Shilling each,
BUNYAN ILLUSTRATED BY GEORGE CRUIKSHANK.

On the 1st of February, with the Magazines, No. 1. of an Unique Edition of
THE PILGRIM'S PROGRESS, with a Biographical Introduc-
tion by the Rev. HENRY WILBERFORCE, M.A., &c., and copiously
illustrated with beautiful Engravings on Wood. These original Designs by
Mr. GEORGE CRUIKSHANK, it is presumed, are peculiarly calculated to em-
body the true force and meaning of the immortal Author. To be beautifully
printed in large crown octavo, each number to contain several engravings,
and the whole will embrace the first talent of the day.

Longman, Orme, and Co., Paternoster-row, and John Major, 6, Museum-
street, Bloomsbury.

This day is published, in 2 vols. post 8vo., price 14s. cloth binding,
by Samuel Bagster and Sons, Paternoster-row,
GLIMPSES OF THE OLD WORLD; or, Excursions on the
Continent, and in the Island of Great Britain. By the Rev. JOHN
A. CLARK, Rector of St. Andrew's Church, Philadelphia, United States.

Also just arrived from the United States,
THE CHRISTIAN KEEPSAKE FOR 1840. This beautiful Annual is
edited by the Rev. J. A. CLARK, Author of "Glimpses of the Old World,"
&c., and contains a variety of deeply interesting contributions from the pens
of the first American authors. It is embellished with many beautiful en-
gravings. Morocco elegant, gilt leaves, price 15s.

Just Published, handsomely bound, price 21s., or very elegantly bound in
Morocco, for presentation, price 30s.,

THE PICTORIAL PILGRIM'S PROGRESS.

With a Life of Bunyan by JOSIAH CONDER, Esq., and Notes by
MASON. This unrivalled Edition is beautifully illustrated with Twenty-
five Engravings, from Drawings by Turner, Melville, and Baxter; a Por-
trait by Derby, from the original Picture, engraved by Holl; and a graphic
representation of Vanity Fair, by George Cruikshank. The text has been
most carefully collated with the authorised edition, containing the Author's
last Additions and Corrections.

"The present edition is fairly entitled to take precedence of all others, and as
such we commend it to our readers."—*Eclectic Review*.

"A splendid edition, with a Life by Josiah Conder, which places his character in
a new, and, as we apprehend, the true light."—*Tait's Mag.*

Fisher, Son, and Co., Newgate-street.

THE SKETCHER'S MANUAL; or the Art of Picture-Making
reduced to the Simplest Principles. By which Amateurs may instruct
themselves without the aid of a Master. By FRANK HOWARD, Author of
'The Spirit of Shakspeare.' Post 8vo., with numerous plates, price 7s. 6d.

Just Published,

A NEW SERIES OF SCRIPTURE PRINTS: with Texts and
References to adopt them for a regular Series of Lessons in Scripture
History. By FRANK HOWARD. Beautifully coloured, price 1s. 6d.,
plain, 1s.

- 1.—Simeon taking Christ into his Arms.
- 2.—The Wise Men from the East.
- 3.—Christ with the Doctors.
- 4.—Christ delivering the Sermon on the Mount.
- 5.—The Widow's Son raised from the Dead.
- 6.—The Raising of Lazarus.
- 7.—Christ with Mary and Martha.
- 8.—The Return of the Prodigal Son.
- 9.—Little Children brought to Christ.
- 10.—Christ riding into Jerusalem on an Ass.
- 11.—The Last Supper.
- 12.—The Crucifixion.
- 13.—The Unbelief of Thomas.

The Series of Subjects from the Old Testament will shortly be published.

PRINTS OF ANIMALS. By LANDSEER. Beautifully engraved
on Steel. Imperial quarto, price 1s.. The following are already pub-
lished:—

- | | |
|-------------------------|-------------------------|
| * The Lioness and Cubs. | * The Newfoundland Dog. |
| * The Tiger. | * The Giraffe. |
| * The Cow and Calf. | * The Horse. |

London: Darton and Clark, Holborn Hill.

THE MOST VALUABLE PRESENT OF THE SEASON.

Just published, in two vols. post 8vo., containing 1000 pages,

**THE SPIRIT OF THE METROPOLITAN CONSERVATIVE
PRESS**; being a Selection of the best Leading Articles from the
London Conservative Journals during the year 1839, with a Copious Index
and Introductory Preface, by an Eminent Writer.

This valuable Work, which has already received the sanction of the
Bishops and Clergy, will be found admirably adapted for presents, as con-
taining an immense mass of matter, universally allowed to be of unrivalled
excellence.

Published by J. Walter and Co., at the Mitre and Crown Publishing
Warehouse, 91, Fleet-street, London.

TO FRENCH TEACHERS AND FAMILIES.

This day, in a neat pocket volume, bound in cloth, price 3s. 6d.,

THE FRENCH MASTER FOR THE NURSERY, or Early
Lessons in French. By M. Lepage, Author of the following Popular
Works.

L'ECHO DE PARIS. Price 4s. (4th Edition, just published.)

GIFT OF FLUENCY IN CONVERSATION. Price 3s. 6d.

THE LAST STEP TO FRENCH. Price 3s. 6d.

"In 'The Last Step to French,' we have a Grammar superior, in our opinion, to
any that has preceded it. Whilst the three Works of M. Lepage furnish a complete
library for the student in French, and at the same time a manual of conversation
enabling him at once to learn and to speak the language."—*Parthenon*.

Effingham Wilson, 18, Bishopsgate-street Within, London.

MEETING OF PARLIAMENT.

THE BRITANNIA, Conservative Weekly Newspaper, of Saturday
next, the 18th of January, will contain **THE QUEEN'S SPEECH**,
minutely analyzed and commented on; together with copious and complete
Reports of the Debates in Parliament on Thursday and Friday night, with
the Division on the Address.

The **BRITANNIA** is the only Conservative Paper which, from its great size,
is enabled to give full and accurate reports of the entire week's Debates in
Parliament, together with ample information on all subjects of general inter-
est, and original comments on every topic of the week. To Conservatives
it will be especially valuable, as containing the earliest intelligence respecting
the movements of the Conservative party throughout the kingdom, and the
policy intended to be pursued by their leaders.

Sixty-four Columns—Price Sixpence.

TO ARTISTS and DRAWING MASTERS.

This day is published, in Eight Numbers, price 1s. each; bound in cloth
and gold, 9s.,

AN ELEMENTARY DRAWING BOOK OF LANDSCAPE.
By H. BRIGHT.

Published by S. and J. Fuller, at their Sporting Gallery, 34, Rathbone-
place; where are also published the following superior works on the Art of
Drawing:—

STUDIES OF CATTLE.

By THOMAS SIDNEY COOPER.

Drawn from Nature, and on Stone, consisting of Oxen, Bulls, Cows, Sheep,
Swine, Asses, Goats, Deer, &c. &c. Impl. 4to., Eight Numbers, at 2s.
each; half-bound, price 18s. Proof Copies of ditto, half-bound, price 35s.;
or in Numbers, price 4s. each.

STUDIES OF CATTLE (NEW SERIES).

By THOMAS SIDNEY COOPER.

This beautiful work has the peculiar advantage of giving the most perfect
imitation of Original Drawings, by a process in Lithography, in which several
tints are produced, and will compose not only the Cattle to be seen in Eng-
land, but also groups of Rustic Figures and Rural Character. In 7s.
Numbers, Impl. 4to., at 4s. each; half-bound, gilt and lettered, price 22s.

IMITATIONS OF DRAWINGS after THOMAS SIDNEY COOPER.

Folio 1, containing Ten Imitations, price £2 12s. 6d.
Folio 2, ditto .. ditto .. price £2 12s. 6d.

CIPRIANI'S RUDIMENTS

For drawing the Human Figure. Engraved by Francis Bartolozzi. Pts.
I. and II. Price 12s. each.

A TREATISE ON LANDSCAPE PAINTING AND EFFECT IN WATER COLOURS.

(Dedicated, by permission, to the Marchioness of Stafford), from the first
Rudiments to the finished Picture. With Examples in Outline, Effect, and
Colouring, in a Series of Fifty-six Plates. By DAVID COX, Member of the
Society of Water Colour Painters.

This work is printed on large wove folio royal paper. Half-bound, price
£5 10s.

THE YOUNG ARTIST'S COMPANION,
or Drawing Book of Studies and Landscape Embellishments; comprising a
great variety of the most picturesque objects in the various Compositions of
Landscape Scenery, arranged as progressive Lessons, treating on Light,
Shadow, Effect, and Colouring. In a series of Sixty-four Plates, by DAVID
COX. Half-bound, gilt, and lettered, price £2 2s.

PROGRESSIVE LESSONS IN LANDSCAPE
For young Beginners, in a series of Twenty-four Plates. By DAVID COX.
Six numbers, royal folio, at 3s. each. Bound, 18s.

Drawing Materials of every description, and the greatest variety of Draw-
ing Books; Rudiments and Studies of Heads and the Human Figure, both
from the French and English School, in Lithography.

S. and J. Fuller, 34, Rathbone-place.

WORKS OF MR. CHARLES DICKENS.

Each, in one volume, 8vo., price, bound in cloth, £1 1s.; half-bound morocco, £1 4s. 6d.; whole-bound morocco, gilt, £1 6s. 6d.

THE ADVENTURES OF NICHOLAS NICKLEBY.
With Illustrations by "Phiz," and a Portrait of the Author, engraved by Finden, from a painting by D. Maclise, A.R.A.

THE PICKWICK PAPERS.

With Forty-three Illustrations by "Phiz."

SKETCHES BY "BOZ."

A new Edition, comprising both the Series. With Forty Illustrations by George Cruikshank.

Chapman and Hall, 186, Strand.

PHILLIPS'S WORKS OF INFORMATION for all CLASSES.

1. **HAMILTON'S ELEMENTS of the ART of DRAWING**, in all subjects and varieties of Art, with Examples, step by step, from chef-d'œuvres of great Masters, accompanied by such plain instructions on each example, and in the preparation of colours, &c., that any person may speedily learn to draw with taste and elegance without a master, and drawing become a general object of all popular instruction. Price 21s. half-bound, with above 100 Examples in all varieties of Drawing, plain and coloured.

2. **NATTES'S EXAMPLES of RURAL OBJECTS.** Folio, 12s.

3. **CHALONS' EXAMPLES of ANIMALS**, containing several hundred drawings. Folio. Price 10s. 6d.

4. **ROBINSON'S THEOLOGICAL, BIBLICAL, and ECCLESIASTICAL DICTIONARY**, founded on the best authorities, specially adapted to the use of Divinity Students, and serving as a learned note-book for the Bible in Families. The third edition, revised, enlarged, and amended. In one thick 8vo vol. price 28s. boards, with Maps.

5. **COXHEAD'S READY RECKONER** for all Trades, Shops, and Dealers, considered the most complete work of the kind, with Interest and other Tables. 18mo. Price 2s. bound.

6. **The SAME WORK**, with Farming and Surveying Tables, of convenience in all Agricultural Concerns. 18mo. 3s. bound.

7. **MACKENZIE'S FIVE THOUSAND USEFUL RECEIPTS**, in all the Domestic Arts and Practical Household Sciences, constituting a Book of necessary Hourly Reference, and an invaluable Family Library. The 28th edition, square 12mo. 10s. 6d. bound.

Whittaker and Co., Ave Maria-lane.

Messrs. CHARLES KNIGHT and Co. have just published,

1. **THE ALMANAC OF THE SEASONS**; exhibiting by an arrangement of Colours, forming a most ornamental sheet for the Drawing-Room and Library, the Astronomical and Meteorological Phenomena of the Year, in addition to the usual Calendar. Price Eighteen-pence.

2. THE PICTORIAL EDITION OF SHAKSPEARE.—COMEDIES.

Vol. I. Containing—

The Two Gentlemen of Verona. The Taming of the Shrew.
Love's Labour's Lost. A Midsummer Night's Dream.
The Merry Wives of Windsor. The Merchant of Venice.
The Comedy of Errors.

Price 20s. bound in cloth.

3. THE PICTORIAL HISTORY OF ENGLAND. Vol. III.

Price 24s. bound in cloth.

4. THE UNIONS' AND PARISH OFFICERS' YEAR-BOOK FOR 1840;

Containing a variety of useful and valuable Information, with detailed Statements of Opinions by the Poor-Law Commissioners.

ADDITIONAL INFORMATION TO THAT CONTAINED IN THE UNIONS' YEAR-BOOK FOR 1839.

Upon Guardians—the Mode of their Election—their Powers and Functions—Opinions upon the Order of Election recently issued to a limited number of Unions, Relief, &c. &c.

5. PORTRAITS ILLUSTRATIVE OF THE PICTORIAL HISTORY OF ENGLAND.

One Hundred Engravings on Steel, chiefly from the Original Pictures. Super-royal 8vo. Price £2 2s. bound in cloth.

22, Ludgate-street, London.

BOOKBINDING with the PATENT CAOUTCHOUC BACK.

This method has provided for all the imperfections of the old system, and affords that comfort in using books which has always been desired but never before attained. It forms an everlasting hinge from end to end of every leaf, whereby the book opens everywhere perfectly flat, without strain or resistance, and prevents dislocation, no paste, glue, or stitching being used. The Caoutchouc repels all insects, is unaffected by heat, damp, or tropical climate, and combines complete flexibility with durability and elegance. Orders for account books and binding all kinds of letter-press, music, albums, maps, manuscripts, atlases, engravings, and sketching-books, promptly executed; wrapper, cloth, and silk binding, by Dobson and Co., licensees, Fleet-street, London.

ILLUSTRATED WORKS BY CELEBRATED ARTISTS.

PUBLISHED BY MESSRS. HODGSON AND GRAVES.

THE MOSELLE, THE RHINE, AND THE MEUSE,
BY CLARKSON STANFIELD, R.A.

Imperial folio, £4 4s., Half-bound; Coloured, and Mounted, £10 10s.

PICTURESQUE SKETCHES IN SPAIN.

BY DAVID ROBERTS, A.R.A.

Imperial folio, £4 4s., Half-bound; Coloured and Mounted, £10 10s.

FRANCE, SWITZERLAND, AND ITALY,

Drawn from Nature, and on Stone,

BY SAMUEL PROUT, F.S.A.

Imperial folio, £4 4s., Half-bound; Coloured and Mounted, £10 10s.

SPANISH SKETCHES,

Made during a Residence in the Alhambra,

BY JOHN F. LEWIS.

Drawn on Stone by HARDING, LANE, and LEWIS.

Imperial folio, £4 4s., Half-bound; Coloured and Mounted, £10 10s., in Portfolio. The Drawings having been rubbed off the Stones no more can be printed, and only a few India Proof copies remain, price £5 5s.

PREPARING FOR PUBLICATION.

HOLLAND, BELGIUM, AND GERMANY,

Drawn on Stone

BY L. HAGHE, ESQ.

From the original Sketches, made from Nature expressly for this Work. Price, Imperial folio, £4 4s., Half-bound. A few will be coloured, £10 10s.

ILLUSTRATIONS OF CAIRO.

From the original Drawings of L. HAY, Esq.; O. B. CARTER; C. LAYER; J. BONOMIE, and F. ARUNDALE.

Price, Imperial folio, £4 4s., Half-bound.

London: Hodgson and Graves, Printers and Publishers to her Majesty, 6, Pall Mall.

NEW ZOOLOGICAL WORK.

On the 31st January, 1840, and continued Monthly, in royal 8vo., Part I., price 2s. 6d., of a

NATURAL HISTORY OF QUADRUPEDS, AND OTHER MAMMIFEROUS ANIMALS; comprising a description of the class Mammalia (including the principal varieties of the Human Race), with an outline of the comparative osteology and general organization of its several groups:—being a complete history of all the known existing species, carefully adapted for popular information, and rendered interesting by copious details of their physical and intellectual powers, instincts, habits, and geographical distribution; together with an account of those extinct species, the remains of which occur only in a fossil state.

By WILLIAM CHARLES LINNÆUS MARTIN, F.L.S.

It will be illustrated by upwards of 1000 Engravings, of which about 500 will consist of representations of animals, beautifully engraved on wood, and drawn (in every practicable instance from the life) by WILLIAM HARVEY; the rest will comprise numerous anatomical, osteological, and other explanatory incidental figures, incorporated with the text.

The work will be printed on fine paper, in the very best manner, forming, when completed, four handsome royal 8vo. volumes.

Whitehead and Co., 76, Fleet-street, London.

STOTHARD'S ILLUSTRATIONS OF BUNYAN.

This day is published, price £1 1s. in cloth, or with India Proofs, £1 11s. 6d.,

THE PILGRIM'S PROGRESS. By

JOHN BUNYAN. With Original Notes by the late Rev. THOMAS SCOTT. Illustrated with Seventeen Engravings from the Original Designs by the late Mr. STOTHARD. And Twenty Woodcuts by S. WILLIAMS.

"We could not have believed it possible to add to the high estimation in which we have always held the most graceful artist of our age and country. Yet this series has enhanced it, and so we venture to affirm it will be with all who examine it. The prints are so full of beauty, so natural, and yet so abundant in grace; so freely conceived, and so admirably composed; the figures being so faultlessly grouped, and every detail so applicable and so fitting, that we must class the collection far above any book illustrations of our time."—*Art-Union*.

"This is one of the most elegant volumes which have met our eye for a long time. It is beautifully printed, and the illustrations, which are numerous, comprising engravings on copper (steel) and wood, are of the very first excellence. The former are from the designs of Stothard, and they are, in our opinion, his chefs d'œuvre."—*Asiatic Journal*, Jan. 1840.

"This is, without exception, the most beautifully illustrated edition of any standard work with which we are acquainted; and, when we mention that it is embellished by an admirably engraved series of no fewer than seventeen of the noblest productions of the pencil of our British Raphael, the late lamented Mr. Stothard, R.A., and is printed and edited in a style worthy alike the fame of John Bunyan, and the exquisite engravings with which the work is embellished, our readers will not consider praise so unqualified as hyperbolic. The designs are so superlatively beautiful, and harmonise so perfectly with the simplicity of the text, that it would be difficult to say, from internal evidence, whether the story had been written for the designs, or the designs painted for the story. As a set of book illustrations, executed in the heyday of the painter's power, they are unrivalled by any series of engravings which have lately fallen under our notice."—*United Service Gazette*, Jan. 4th.

L. and G. Seeley, 169, Fleet-street.

BY COMMAND OF HER MAJESTY.

Messrs. HODGSON and GRAVES, HER MAJESTY'S Printsellers and Publishers in Ordinary, have the honour to announce that they have *Nearly Ready* for publication

THE AUTHENTIC STATE PORTRAIT OF HER MAJESTY IN THE IMPERIAL DALMATIAN ROBES,

Painted for Buckingham Palace, by GEORGE HAYTER, Esq., her Majesty's Historical and Portrait Painter,
And engraving in Mezzotinto by SAMUEL COUSINS, Esq., A.R.A.

This whole-length Portrait of the QUEEN in her CORONATION ROBES, seated on her throne in Westminster Abbey, is acknowledged by the Court circle, and every one who has had the pleasure of seeing the picture, to be the most correct Portrait of her Majesty yet produced, and altogether the most pleasing picture ever painted. The price to Subscribers for this splendid Portrait will be—

Prints . . . 3*l*. 3*s*. Proofs . . . 5*l*. 5*s*. Proofs before Letters . . . 8*l*. 8*s*.

THE ROYAL CORTEGE IN WINDSOR PARK, INCLUDING THE EQUESTRIAN PORTRAIT OF HER MAJESTY,

ATTENDED BY HER ILLUSTRIOUS VISITORS AND SUITE.

By Command of her Majesty, Painted by R. B. DAVIS, Esq., for Windsor Castle; and engraving in the finest style of Mezzotinto by F. BROMLEY.

The Plate has been engraved on a scale proportionate to the great interest of the Picture. The Etching may be seen at the Publishers, and the Engraving will be shortly ready for Publication. Price to Subscribers:—

Prints . . . 3*l*. 3*s*. Proofs . . . 5*l*. 5*s*. Before Letters . . . 6*l*. 6*s*.

THE ROYAL CORONATION PICTURE.

"Mr. Hayter had the honour of submitting to her Majesty his large oil sketch for the grand historical picture of the Coronation, with which her Majesty was graciously pleased to express the highest approval."—*Court Circular*.

"On Saturday her Majesty honoured Mr. Hayter by sitting to him in the Coronation robes; and her Serene Highness the Princess of Hohenlohe also sat to him for his great picture of her Majesty's Coronation."—*Court Circular*.

"Her Royal Highness the Duchess of Kent honoured Mr. Hayter by sitting to him in the full Coronation robes, for his picture of that august ceremony."—*Court Circular*.



"Her Majesty was graciously pleased to do Mr. Hayter the honour to sit for him to paint her portrait into his great picture of the Coronation, and her Highness the Princess of Hohenlohe also sat for the same picture."—*Court Circular*.

"Her Royal Highness the Duchess of Cambridge did Mr. Hayter the honour to sit to him, to be painted into the grand picture of her Majesty's Coronation."—*Court Circular*.

"Her Royal Highness the Duchess of Gloucester did Mr. Hayter the honour to sit for the great Coronation picture."—*Court Circular*.

"His Royal Highness the Duke of Sussex honoured Mr. Hayter with a sitting for the historical picture of her Majesty's Coronation."—*Court Circular*.

MESSRS. HODGSON and GRAVES, Her Majesty's Printsellers and Publishers, have authority to announce that, by HER MAJESTY'S SPECIAL PERMISSION, they will shortly have the honour to exhibit, in their Gallery in Pall-Mall, THE MAGNIFICENT PICTURE OF

T H E C O R O N A T I O N .

Painted by GEORGE HAYTER, Esq., her Majesty's Historical and Portrait Painter.

Any attempt at description of this Grand and Noble Picture must be very imperfect, but the Publishers trust that the SPLENDID ENGRAVING which they are to have the honour of publishing, will enable all the admiring Patrons of Art to possess this, the ONLY AUTHENTIC MEMORIAL of the most interesting event of her Majesty's Reign.

Subscribers' names for this National Engraving received by Messrs. HODGSON and GRAVES, her Majesty's Printsellers and Publishers, Pall-Mall, where the Subscription Book, containing the numerous Autographs of the Royal and Illustrious Subscribers, is now open, and the Impressions will be strictly delivered in the order of subscription.

LATELY PUBLISHED,

THE ADMIRABLE HALF-LENGTH PORTRAIT OF HER MAJESTY THE QUEEN,

IN THE ROBES AND JEWELS OF STATE, ASCENDING THE THRONE OF THE HOUSE OF LORDS.

Painted by THOMAS SULLY, Esq., for the United States, and Engraved in Mezzotinto, by C. E. WAGSTAFFE.

"No one has been so successful in producing a correct likeness and so good a picture as Mr. Sully."—*Times*.

"The likeness is most striking, giving that pleasing appearance so much wanting in many of the previous portraits of her Majesty."—*Herald*.

Prints . . . £1 1*s*. Proofs . . . £2 2*s*. India Proofs . . . £3 3*s*. Before Letters . . . £4 4*s*.

London: HODGSON and GRAVES, Her Majesty's Printsellers and Publishers, 6, Pall-Mall.